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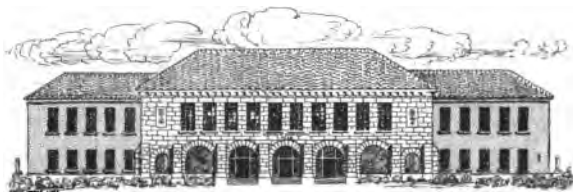
THE PUBLIC SCHOOL MUSIC COURSE

FIRST BOOK.

WHITING



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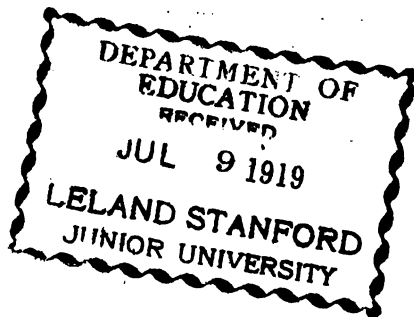
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Public School Music Course,

THE

FIRST MUSIC READER

BY

CHARLES E. WHITING.

Formerly Teacher of Music in the Boston Public Schools.

BOSTON, U. S. A.

D. C. HEATH & CO., PUBLISHERS.

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PREFACE.

THE child's first year at school is a very important one, for then deep and enduring impressions are made on the mind. Music is one of the most potent of early influences; hence it is wise to teach such songs at this stage as will best contribute to the future as well as the present enjoyment of the child. A pleasing melody is appreciated by a child quite as much as by an older person; hence it has been the aim of the author of this series to select and compose songs for the First Reader, that, both in the melodic construction of the music and in the sentiment of the words, are best adapted to please as well as instruct children.

The music in this number, where no composer's name is given, is the composition of the author of this series.

The illustrations, it is believed, will greatly enhance the child's interest in the songs.

The first half year should be given entirely to singing easy and pleasing rote-songs. At this age the child need not be required to sing written exercises, or even the scale. All musical characters should be explained to the class before they are written on the black-board. The second half year should be given to scale drill;—the children first learning, by imitating the teacher, to sing the scale as a whole by number, and by syllables, and afterward to sing the different exercises by syllables when dictated by the teacher. After the scale has been thus well learned, it should be illustrated on the music ladder; the teacher pointing while the children sing the numbers and syllables. The scale may also be written on the treble staff, and the drill may be continued just as when the music ladder was used, or it may be practiced with the aid of the hand-staff. Daily drill on the scale as represented in these three ways, in connection with the singing of rote songs, will be sufficient work for the first school year.

Only such rudimentary instruction is given the second and third years in the Primary Course as will enable the pupils to sing the easy exercises and songs intelligently and successfully. The children will find the Time-Names an aid in getting a correct idea of the time value of each note. These time-names are not to be sung, but recited while beating the time of an exercise before singing.

As many teachers prefer to call the seventh sound of the Major scale *ti*, to avoid using the same syllable twice in the Chromatic scale, it is thought best to print both *si* and *ti*, and let teachers use which they prefer.

The exercises and songs for note practice are well graded, and it is believed that the child who has been through this Primary Course is well prepared to begin the Grammar Course in the Second Book of this series.

Acknowledgments are due to Mr. L. W. MASON, and his publishers, GINN & Co., for permission to use his Time-Names.

CHARLES E. WHITING.

Boston, July, 1889.

(BOOK I.)

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FIRST BOOK.

FIRST LESSONS IN SINGING.

It is desirable that the teacher be able to sing in a smooth full tone the scale, and at least easy rote songs, since the child learns largely by imitation. The teacher should understand the mechanism of a good tone, that the example continually before the pupil may be a good one. Insist upon an erect position, close attention, and a smooth, full and resonant, though not loud, tone.

MAJOR SCALE.

Assume a pitch (about \bar{d} — first added space below the staff) easiest for the voice, and sing the scale softly several times, and as evenly and smoothly as possible. Encourage the children to imitate it. Avoid anything harsh, guttural or nasal. The tendency will be to sing too loud and too slow.

1. Sing by numbers the ascending scale. Much variety may be secured by changing from loud to soft and soft to loud. Do not require the children to sing the descending scale until the ascending is well learned. Do not fail to keep these scales separate by repeating the first and eighth tones.

2. In case the syllables are taught, correct any tendency to thin, shrill, or flat tones, stopping as soon as a shouting or forced tone is produced. In singing *do* and *sol*, the lips should be rounded, and the tone full and open. In singing *re*, do not open the lips too far, lest the tone be produced too much in the throat. Too much attention cannot be given at this stage to acquiring correct habits of singing, and breathing.

SCALE DRILL.

In the following exercises sing first by numbers and then by syllables. The teacher should sing the numbers only, but should require the class to sing numbers and syllables. A comma after a figure means a short sound, a dash means a long sound.

Let the teacher sing the exercises over several times, the children imitating until they sing the exercises correctly.

1. 1, 2, 3- | 2. 3, 2, 1- | 3. 1, 2, 3- 3, 2, 1- | 4. 1, 2, 3, 2, 1- |
5. 1, 2, 3, 4- | 6. 4, 3, 2, 1- | 7. 1, 2, 3, 4, 3, 2, 1- | 8. 1, 2, 3, 4, 5- |
9. 5, 4, 3, 2, 1- | 10. 1, 2, 3, 4, 5, 6- | 11. 6, 5, 4, 3, 2, 1- |
12. 1, 2, 3, 4, 5, 6, 7, 8- | 13. 8, 7, 6, 5, 4, 3, 2, 1- | 14. 1, 3, 1- |
15. 1, 3, 5- | 16. 5, 3, 1- | 17. 1, 3, 5, 3, 1- | 18. 1, 3, 1, 3, 5- |
19. 5, 3, 5, 3, 1- | 20. 1, 3, 2, 4, 3, 2, 1- | 21. 1, 3, 5, 8- | 22. 8, 5, 3, 1- |

The children should not be required to sing these exercises more than five or six minutes at each lesson, at least one half the lesson being given to easy rote songs. It will be easy to learn rote songs by repeating one line at a time.

8
7
6
5
4
3
2
1

SIGHT SINGING.

A few musical characters may now be written on the black-board, after they have each been explained to the class.

The teacher, drawing a ladder on the black-board, says: "We will call this a Music Ladder."

Repeat the above exercises by pointing to the numbers on the ladder, and follow these exercises by similar ones.

SCALE ON THE STAFF.



Sing exercises hereafter from the staff with and without the numbers, occasionally substituting and naming a whole note (○) and then letters for the numbers.

MAJOR SCALE OF C, ASCENDING AND DESCENDING.



After the children have acquired the ability to sing the scale by numbers, by syllables, and by letters, erase the syllables and letters and give them scale drill, pointing to the following numbers copied on the black-board, or from the staff. Hold the pointer on the numbers as long as the pupils are to hold the tone.

Pitch one on \bar{d} —first added space below the staff.

DRILL IN SCALE SOUNDS.

1, 2, 3— | 3, 2, 1— | 1, 2, 3, 4— | 4, 3, 2, 1— | 1, 2, 3, 4, 3, 2, 1— |
 1, 2, 3, 4, 5— | 5, 4, 3, 2, 1— | 1, 2, 3, 4, 5, 6— | 6, 5, 4, 3, 2, 1— |
 1, 2, 3, 4, 5, 6, 7, 8— | 8, 7, 6, 5, 4, 3, 2, 1— | 1, 3, 5, 3, 5, 3, 1— |
 1, 3, 1, 3, 5, 3, 1— | 1, 3, 5, 8— | 8, 5, 3, 1— | 1, 3, 2, 4, 3, 2, 1— |
 1, 3, 2, 1, 3, 2, 1— | 1, 3, 1, 4, 3, 2, 1— | 1, 2, 3, 1, 3, 5, 1— |
 1, 4, 3, 5, 3, 2, 1— | 1, 3, 5, 4, 2, 3, 1— | 1, 2, 3, 1, 3, 5, 1— |
 1, 3, 5, 8, 5, 3, 1— | 1, 5, 1, 5, 5, 3, 1— | 1, 4, 1, 4, 3, 2, 1— |
 1, 5, 3, 5, 1, 2, 1— | 1, 3, 5, 4, 2, 3, 1— | 1, 4, 3, 1, 5, 3, 1— |
 1, 5, 3, 5, 1— | 1, 5, 8, 5, 1— | 1, 5, 6, 5, 3, 2, 1— |

At this stage of instruction the children should be taught to think the sounds of the scale. At the first tap of the teacher's pencil let the pupils think *one*, at the second tap think *two*, the third *three*; then sing *four*, *five*, and so on. Gradually most of the scale may be thought out, and the pupils will begin accurately anywhere at the direction of the teacher. Children should be taught to think in music as in their other studies.

HAND STAFF.

Hold the left hand in a horizontal position, with the palm towards the body, fingers apart. The index finger of the right hand held just below the little finger of the left hand represents the first added line below the staff, and when placed against the little finger, the first space below the staff.

The fingers of the left hand and the spaces between them now represent the lines and spaces of the staff, and by pointing to them successively the teacher may dictate many exercises, occasionally returning to the staff drawn upon the black-board.

In the hand exercises encourage the pupils to read as rapidly as possible, but do not allow the few brighter pupils to hurry the exercise. Children are always deeply interested in scale drill when the hand staff is used.

Exercises sufficient for the first year's work with the youngest class may be represented on the music ladder, on the staff and on the hand. By this time each pupil should be able to sing alone the scale or at least a part of it.

BEATING TIME.

Experienced music teachers differ as to the importance of requiring the children to beat time. It has been the custom of the author to require the middle and lower classes to do so; hence the subject is here introduced early.

DIRECTIONS FOR BEATING TIME.

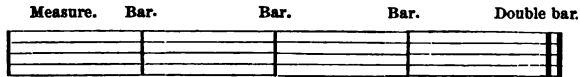
The children should sit erect, elbows at the side, the left hand held open in front of the body with the palm upward; let the right hand be open with fingers straight, and directly over the left hand.

The beating should be done with the right hand. The down and up beats should be made from the wrist, and the beats should be short and quick.

Let the teacher now, instead of tapping as in previous exercises with a pencil, beat down and up with her hand as she sings, giving one beat for a short sound, and two for a long one; or let her simply count while the pupils beat time; or they may count as she beats time. The first count should be a little louder than the second, though nothing need be said of accent. Beat *down, up, down, up*.

The teacher may now write characters representing to the eye the sounds familiar to the pupils.

1. Five horizontal lines and four spaces is called a **staff**.
2. Lines drawn across the staff are called **bars**.
3. Two bars across the staff and close together make a **double bar**.
4. The part of a staff between the bars is a **measure**.



Having on the black-board a staff with several measures marked upon it, let the teacher dictate exercises in beating time and in singing alternately, then both together. Let a quarter-note (♩) represent one beat and a half-note (♭) two beats.

Repeat here exercises on pages 6 and 7, singing softly and distinctly. Avoid any extravagance in motions while beating time, and aim at quickness and at perfect regularity in making the beat.

EXERCISES IN TWO-PART MEASURE. (Double Time).

In the following exercises in the key of C, take pitch of one on E. Sing by syllables and numbers.

The Time-Names in Double Time are Tā, (a as in Fāther), Tā (a as in fāte).



15 16

Tā Tā Tā-ā Tā Tā Tā-ā

Tā Tā Tā-ā Tā-ā Tā-ā

17 18

Tā Tā Tā-ā Tā Tā Tā-ā

19 20

Tā Tā Tā-ā Tā Tā Tā-ā

21

Tā Tā Tā-ā

22 23

Haste thee, winter, haste a - way.

24 25

Tā Tā Tā-ā Tā Tā Tā-ā

26

Tā Tā Tā-ā

27
(Commencing on 3.)

28

29

30

31

32

Sing we now of hap-py home. Tā Tā Tā-ā

Tā Tā Tā-ā

Tā Tā Tā-ā

Tā Tā Tā-ā

Tā Tā Tā-ā

QUARTER-REST (x).

33

The teacher sings the scale as above: and beats down and up, calling attention to the rest on the up beat.

The teacher repeats the above exercise a number of times and then the class imitates. After this is correctly sung, the time well marked by the hand, the teacher writes the same on the staff and shows the class the use of the quarter-rest. When reciting the time names, the rests should be whispered.

HALF-REST (—).

The teacher sings the following exercise:

D. U. D. U. D. U. D. U.

2/4 Tā Tā Tā-ā Tā Tā Tā-ā

Explain the name and use of the half-rest. Have the pupils copy the half and quarter rests.

Let the teacher write the above exercise, and the class beat and sing the same.

34

Tā Tā Tā Tā Tā-ā Tā Tā Tā-ā

35 36

Tā Tā Tā Tā

37

Tā-ā

Children of this grade cannot read words and notes at the same time, consequently they should commit to memory the words, and then they can give their whole attention to the notes.

38

Chil-dren go, To and fro, In a mer-ry pret-ty row.

39

40

Tā Tā Tā Tā

41

Come a-way, come a-way, Come and join us in our play.

42

Tā Tā Tā Tā Tā Tā Tā Tā

43

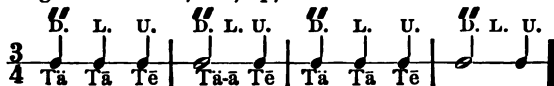
Tā Tā Tā Tā Tā Tā Tā Tā

THREE-PART MEASURE.

In beating three-part measure the hand motions are down, left, up. In making the left beat, do not turn the palm of the right hand towards the body; make the beats short and quick. Accent the downward beat. The Time names are Tā Tā Tē (e as in mē.)

EXERCISE FOR BEATING.

Begin with down, left, up, then use the Time names.



Gladly I hail thy sweet light a-far, Star of the evening, thou beautiful star.



52



53



54



55

D. L. U.



56



57

D. L. U.



58



59



60

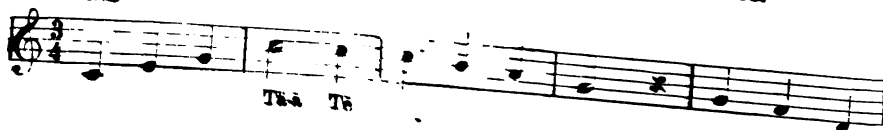
D. L. U.



61

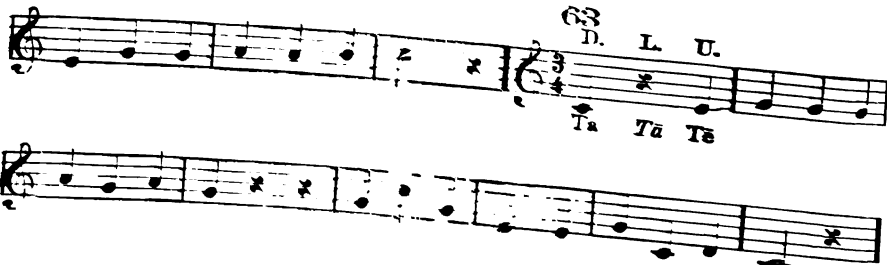


62



63

D. L. U.

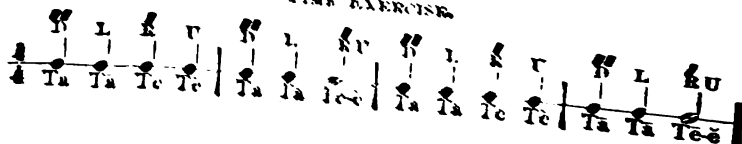


FOUR-PART MEASURE.

The hand motions are down, left, right, up. The fingers of the right hand touch the fingers of the left in making the third beat.

The Time Names are Tā Tā Tē Tē (t as in net.) Strong accent on the first (Tā), weak accent on the third (Tē).

TIME EXERCISE.



Let the teacher sing the scale by numbers and syllables as follows, in $\frac{4}{4}$ time, giving strong accent on the first beat and weak accent on the third. Let the class practice the same before the exercise is written on the black-board.

64

D. L. R. U.



65

D. L. R. U.



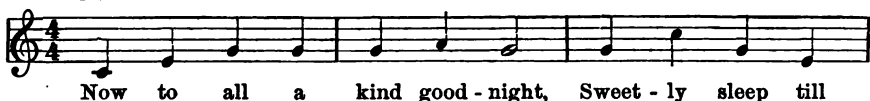
66

Now in morn-ing haste a - way, Haste to work, or school, or play.

67



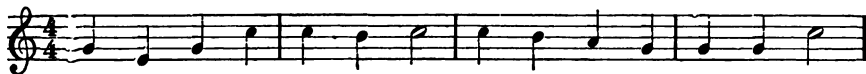
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69

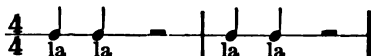


70



The teacher will now sing two four-part measures, and rest on the third and fourth beats in each measure.

Let the teacher sing and beat, and class imitate.

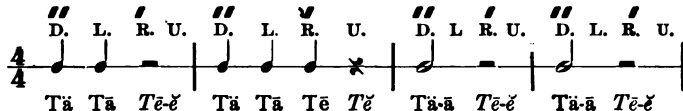


The teacher should ask how many beats there are in a measure, how many to a half-rest?

Instead of writing two quarter-notes, the teacher should make a picture of a block over the line, and call it a half-rest, and explain that it takes just as much time as two quarter-rests.

Let the teacher write the exercise on the black-board, and the children sing and beat the time.

TIME EXERCISE FOR PRACTICE.



Beat and describe the above exercise before singing. Whisper the rests.

71



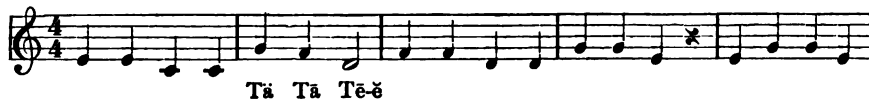
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73



74



75

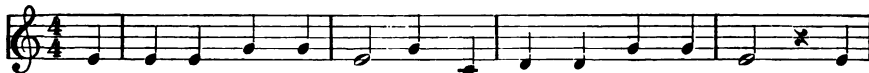


76

Beginning on the upward beat.



EVENING SUNSET.



77



78



KEY OF G. Signature One Sharp. (\sharp)

The teacher should now show the new character called a sharp. Draw a staff and write a sharp on the fifth line; also a whole note on the second line. When one sharp is written on the staff, it means that 1 of the scale is written on the second line. The sharps written at the beginning of an exercise are called the Key Signature.

UPPER, AND LOWER SIX SOUNDS OF THE SCALE OF G.

1 2 3 4 5 6 5 4 3 2 1 1 7 6 5 4 3 4 5 6 7 1
 g a b c d e d c b a g g f \sharp e d c b c d e f \sharp g

The teacher will copy the above exercise on the board, omitting the syllables and letters, and give the class practice in skips similar to that given in the Key of C.

79

80

D. U.

1 1
 Tā Tā Tā-ā

81

82

1 1

83

Wel - come, wel - come, wel - come May, That is what the

chil - dren say; Come and join our round - e - lay.

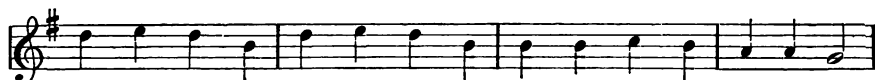
84

B

BOUNDED BILLOWS.



Bounding bil - lows, cease thy mo - tion, Bear me not so swift-ly o'er;



Cease thy mo - tion, foam - ing o - cean; I will tempt thy rage no more.

85



1 5

86

D. L. U.



Tā-ā Tē Tā-ā Tē

87



Tā Tā Tē

88



Now the wind is blow - ing, blowing, Hear its loud re - sound - ing roar.



See, 'tis snow - ing, snow - ing, snowing, Pit - y now the suff'ring poor.

89

D. L. U.

90



1

3

91

D. L. U.



92



93

U. D. L. U.



94



95



96

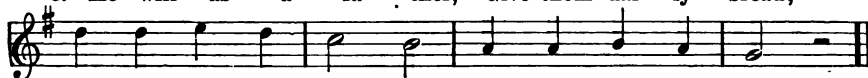


GOD'S CARE.

GERMAN.



1. From the far blue Heav - en, Where the an - gels dwell,
 2. He will hear their pray - ing, Ei - ther day or night,
 3. He will as a fa - ther, Give them dai - ly bread;



God looks down on child - ren, Whom he loves so well.
 And with gen - tle kind - ness, Guide their steps a - right.
 To the end will keep them, Safe from fear and dread.

97

D. L. U.



3

98



3

Tä Tä Tē Tē Tä Tē Tē

$\frac{2}{2}$ time means two beats in a measure; one half-note to a beat. (The lower figure 2 stands for a half-note.)

99



Tä Tä

100

D. U.



5

Tä-ä Tä-ä

101

D. L. R. U.



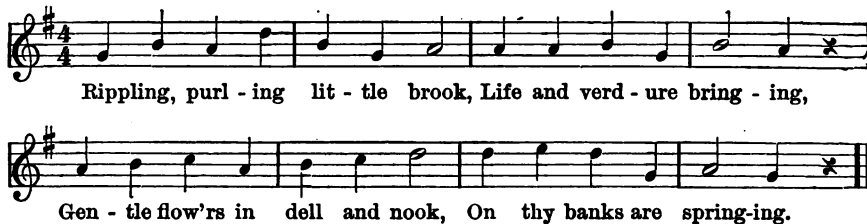
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102



3

LITTLE BROOK.

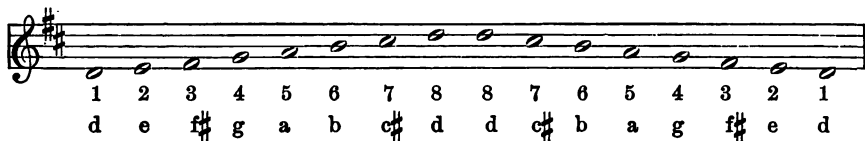


Rippling, purl - ing lit - tle brook, Life and verd - ure bring - ing,
Gen - tle flow'rs in dell and nook, On thy banks are spring-ing.

KEY OF D. Signature Two Sharps ($\sharp\sharp$).

The teacher should draw the staff and write a sharp on the fifth line, also on the third space. Whenever two sharps are written at the beginning of an exercise, it means that 1 of the scale is written on the first added space below the staff.

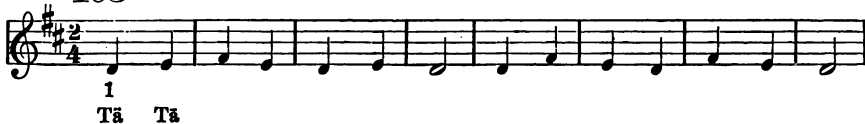
SCALE OF D.



1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
d e $f\sharp$ g a b $c\sharp$ d d $c\sharp$ b a g $f\sharp$ e d

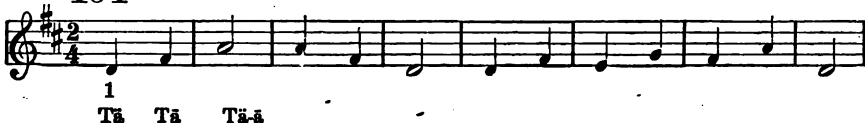
After the children have become familiar with the location of the numbers and syllables of this scale, the same should be erased and the class drilled in calling numbers and syllables from memory. The class should be required to sing the Pitch Names (letters) only when the scale is sung as a whole. Drill should also be given in scale exercises by skips, similar to those practiced in former keys.

103



1
Tä Tä

104



1
Tä Tä Tä-ä

105

D. L. R. U.



106



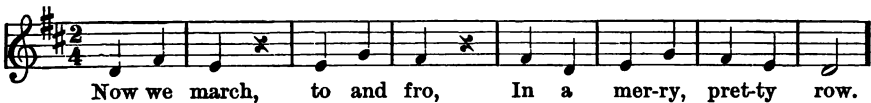
107



108



NOW WE MARCH.



109



110





111

D. L. U.



THE TIE.

Sometimes we wish to give only one sound to two or more notes on the same line or space. The teacher sings two quarter notes, and says, "I have sung two quarter notes and will represent them on the board:  I will sing one sound two beats long, and represent it in this way:  The mark under the two notes we call a **tie**,
 La .

and the two notes are sung to one syllable."

ILLUSTRATION OF THE TIE.

112



113



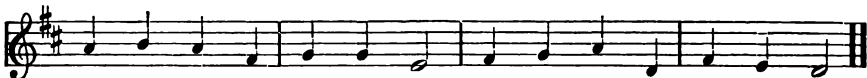
114



COME MY LOVED ONES.



Come my lov'd ones, come a - way, For the sun shines bright today;
Quickly haste and come a - way, On this bright and charming day;

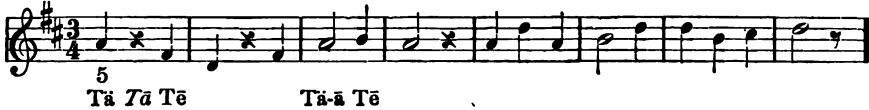


One and all now come with me, Birds and brooks and flow'rs to see.

B

* Teacher will explain the sign (dots) for repeats.

115



116

D. L. U.



117



118



MEADOW SPRING.



1. Lit - tle cool - ing meadow spring, Bright and sparkling, full and free.
2. Man - y joys to thee we owe, Sil - ver foun - tain, cool and clear.
3. Haste thee on and nev - er stay, Bright and sparkling, full and free,



Hear us while our song we sing, For it is a song to thee.
In the cheer - ful stream we throw Ev - 'ry care and ev - 'ry fear.
We will fol - low in thy way, Sing - ing still our song to thee.

119

D. L. U.



EIGHTH NOTE AND EIGHTH REST.

We have represented whole, half and quarter notes and rests, and will now write an eighth note (♪) and eighth rest. (♫)

EXERCISES IN EIGHTH NOTES AND RESTS.

$\frac{3}{8}$

 Tä Tä Tē Tä Tä Tē Tä Tä Tē Tä Tä Tē

The Time Mark $\frac{3}{8}$ means three eighth notes or their equivalent in a measure; one beat for an eighth note and two for a quarter.

120

D. L. U.

 Tä-ä Tē Tä-ä - ē

121

D. L. U.

 Tä Tä Tē Tä-ä Tē

122

 Tä Tä Tē

123

D. L. U.

 Tä-ä-ē Tä-ä Tē

BRIGHTLY GLOWS THE DAY.

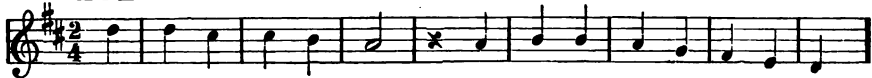


1. Bright-ly glows the day, Night has fled a - way;
 2. Sweet is morn to me, Thanks, O God, to Thee;



Ev-'ry joy-ful sound Ech-oes all a-round.
 Thou a guard hast kept O'er me while I slept.

124



Tā Tā Tā

Tā Tā

125



EARLY MORNING.



With ear-ly morning light, We greet the ro-sy May:

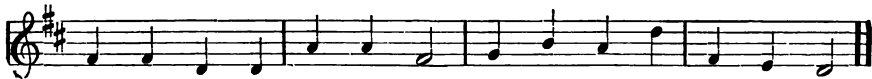


Our hearts are gay and bright, We'll to the woods a-way.

CLEAR AND COOLING LITTLE SPRING.



1. Clear and cooling lit-tle spring, O you sparkling love-ly thing!
 2. By your cooling spring we rest, Feel it streaming thro' our breast;



O-ver peb-bles here you flow, There the flowers a-round you blow.
 On we go, with fresh de-sire, Fan-cy we shall nev-er tire.

126
U. D. L. U.

Tê Tă Tă Tê

127

Tê

128
L. U.

Tă Tê Tă Tă-ă-ê Tă

129
U. D. L. U.

Tê Tă-ă Tê

130

Tă Tê Tă Tă-ă-ê Tă

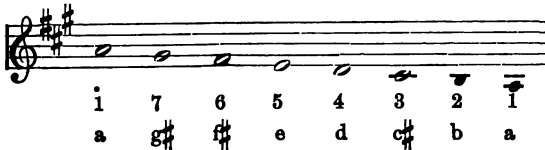
131

Tă Tê Tă Tă-ă-ê Tă

132

Tă Tê Tă Tă-ă-ê Tă

KEY OF A. Signature Three Sharps.



Only the first five sounds of the upper scale of A should be sung. Omit the two lower sounds of the lower scale.

The teacher should erase all but the notes of the above scale, and drill the class in skips as in previous scales.

133



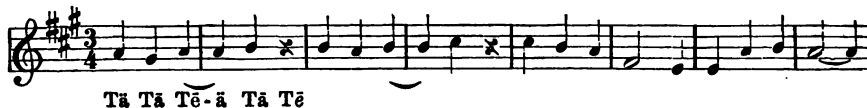
134



135

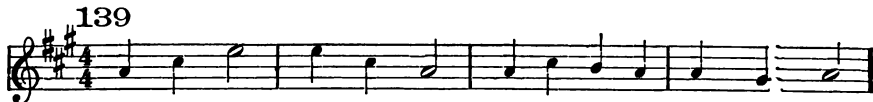


136



137





WHAT IF THE LITTLE RAIN SHOULD SAY.

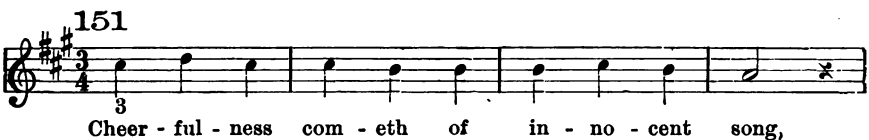
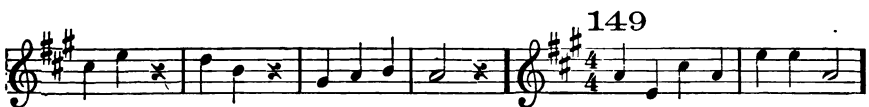


1. What if the lit - tle rain should say, "So small a drop as I
2. What if the shin - ing beam of moon Should in its fountain stay, . . .
3. Doth not each rain-drop help to form The cool re - fresh-ing shower?



Can ne'er re - fresh the thirst-y fields, I'll tar - ry in the sky!"
 Be - cause its fee - ble light a - lone Can - not cre - ate a day!
 And ev - 'ry ray of light to warm And beau - ti - fy the flower?





152

Tä Tä Tē

153

1

SOFTLY, EVER GENTLY.

GERMAN.

1. Soft - ly, ev - er gent - ly, Flow our days a - long,
2. When in love and friend - ship, Pass our pleas - ant hours,
3. Ev - er when we're sing - ing, Heart and voice u - nite,

When each pain and sor - row, Soothes our hap - py song.
 Ne'er the path is thorn - y, Ev - er strewn with flowers.
 Then a - lone can mu - sic Fill us with de - light.

154

Tē Tā-ā Tē

155

5

156

157

3



TWO EIGHTH-NOTES TO ONE BEAT.

The teacher sings as follows: $\frac{2}{4}$ la la la | la la la | The class imitate.

The Time Names are Tā fā Tā fā.

TIME EXERCISE FOR PRACTICE.



163



D. & U. &



164



165



166



167



168



KEY OF E. Signature Four Sharps.

When the Signature is four sharps 1 of the scale is written on the first line.

SCALE OF E.

Four sounds of the lower scale.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 1 7 6 5 6 7 1

e f# g# a b c# d# e e d# c# b a g# f# e

The teacher should drill the class in skips the same as in previous scales. In writing the scale for this kind of drill, omit the syllables, numbers, and letters.

EXERCISES IN KEY OF E.

169

Tä Tä Tä-ä

170

1

171

172

Gent-ly glide my lit-tle boat, O'er the glas-sy waters float.

173

Tä Tä Tē Tē

174

3

Tē-ē

175

5

176

Tä-ä Tē



SUMMER JOY.



1. Oh, the fruit-ful sum-mer time Pleasure brings in ev - 'ry clime;
2. Ev - 'ry-where the flow - ers bloom, Thus dis - pell - ing winter's gloom;



When the earth spreads out her feast, Giv - ing food to, man and beast.
On the hills and in the vales, Pleasant fragrance nev - er fails.



183

5
Tā-ā Tē

184

Tā-ā Tē Tā-ā Tē

185

186

187

D. L. R. U.

Tā Tā Tē Tē

VILLAGE BELLS.

ENGLISH.

Hark! the vil-lage bells are ring-ing, Ring-ing loud with mer-ry glee.

Hark! the pret-ty birds are sing-ing, Sing-ing sweet from ev-'ry tree.

188

Tā Tā Tē-ē

5

189

D. L. U.



190



191



IF EARLY TO BED.

GERMAN.



1. If ear - ly to bed, And ear - ly to rise, You'll
2. If health - y you keep, This coun - sel you'll take; Be
3. 'Tis good for your health, 'Tis good for your purse; No



be as they tell me, Both wealth - y and wise.
ear - ly a - sleep, And be ear - ly a - wake.
doc - tor you'll need, And but sel - dom a nurse.

192



193



KEY OF F. Signature One Flat.

When one flat is the Signature, 1 is written on the first space. Pitch 1 of this scale on E.

SCALE OF F.



194



195



196



197



Tā-ā Tē Tā-ā Tē

198



Tā-ā Tē

Tē Tā Tā Tē

Tā Tā Tē

Tā-ā-ē-ā

199



200



B

OUR FATHER IN HEAVEN.



1. Our Father in heaven, we hal-low Thy name; May Thy kingdom
 2. For-give our transgressions, and teach us to know, That humble com-



ho-ly on earth be the same; O give to us dai-ly our
 passion that par-dons each foe; Keep us from temp-ta-tion, from



portion of bread, For 'tis from Thy bount-y that all must be fed.
 weakness and sin, And Thine be the glo-ry for-ev-er, A-men.

201



202

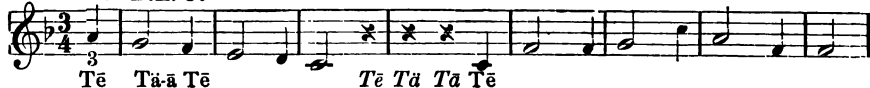


203



204

U. D.L. U.



Tē Tā-ā Tē

Tē Tā Tā Tē

205



Tā Tā Tē Tē

206



207



208

Pitch one on E.

D. & U. &



209

D. & U.



210



211



212



213

U. D. L. U.





CHIP! CHIP! CHIP!

GERMAN.



Chip! chip! chip! Drops of dew I sip,



Chip! chip! chip! From a rose-bush tip,



Chip! chip! chip! Then a-way I trip.

214

3 2 1
Tä Tä fä

215



Tä Tä fä

Tä fä Tä fä

216



Të Tä Tä Të

Tä-ä-ä - ä

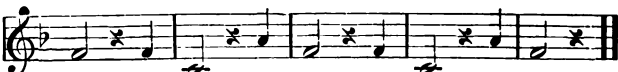
GOOD-NIGHT.



Good-night to you all, And sweet be your



sleep, May an-gels a-round you their si-lent watch



keep, Good-night, good-night, good-night, good-night.

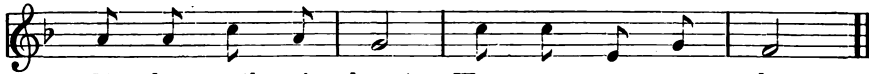


BIRDS IN A NEST.

ENGLISH.



1. Birds in a nest, Nest up - on a tree,
2. Moth - er keeps you warm, Fa - ther brings you food,
3. Mind you do not fall From your nest on high:
4. When your feath - ers grow, On some sun - ny day,



Un - der moth - er's breast, Warm as warm can be.
 Safe with - in your nest, Hap - py lit - tle brood.
 You've no feath - ers yet, So you can - not fly.
 You shall learn to fly, Chip, chip, chip a - - way.

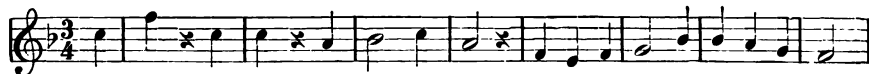


218
 U. D. L. U.



Tā - ā Tā Tē

219



Tē Tā Tā Tē Tā Tā Tē Tā-ā Tē

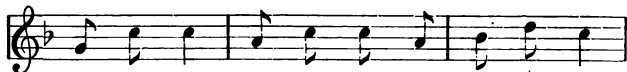


PRETTY LITTLE ZEPHYRS WE.

GERMAN.



1. Pret - ty lit - tle zephyrs we, Swift-ly thro' the
2. How we love the budding flow'rs, Toying round their
3. Welcome, welcome, zephyrs bright, Welcome to the



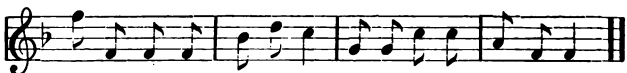
air we bound, Kiss - ing ev - 'ry leaf - y tree,
pret - ty heads; Let us play a - round your bow'rs
feast of flow'rs; Smil - ing ev - er with de - light,



Throwing blossoms on the ground, Singing, singing,
Breathing on your grass - y beds, Singing, singing,
Wel - come to our fair - y bow'rs, Singing, singing,



mer - ri - ly, Pret - ty lit - tle zeph - yrs we,



Singing, singing, mer - ri - ly, Pretty lit - tle zephyrs we.

220



Tè Tà Tà Tè

221

D. & L. & R. & U.



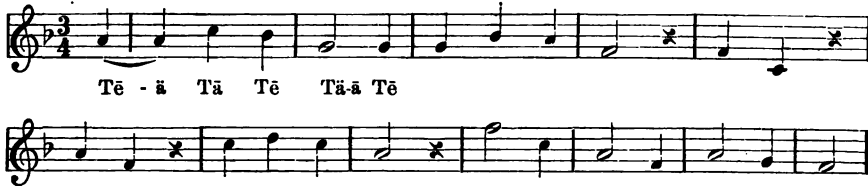
Tà fā Tà fā Tè fē Tè



Tà fā Tà

Tà fā Tà fā Tè fē Tè

222



KEY OF B \flat . Signature Two Flats.

When the signature is two flats, 1 of the scale is written on the third line.

SCALE OF B \flat .



223



224



225



226



227



228

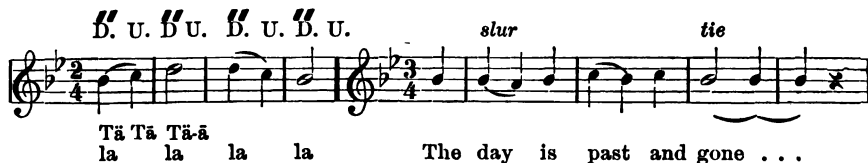


THE SLUR.

When two or more notes, written on different degrees of the staff, are sung to one word or syllable, they are connected by a curved line like the tie mark.

Let the teacher sing before illustrating on the board the following exercise — and the class imitate.

ILLUSTRATION OF THE SLUR AND TIE.

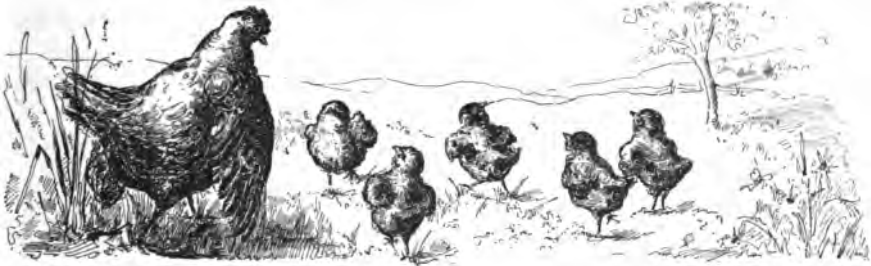


229

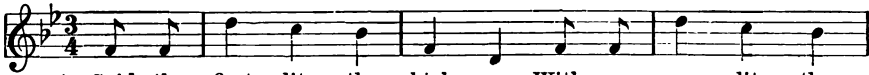


230





FIVE LITTLE CHICKENS.



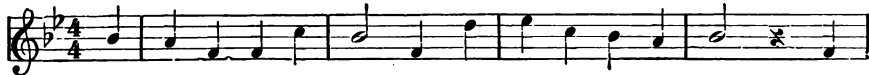
1. Said the first lit - tle chick - en, With a queer lit - tle
2. Said the next lit - tle chick - en, With an odd lit - tle
3. Said the third lit - tle chick - en, With a sharp lit - tle
4. Said the fourth lit - tle chick - en, With a small sigh of
5. Said the fifth lit - tle chick - en, With a faint lit - tle
6. Now see here, said the moth - er, From the green gar - den



squirm, O, I wish I could find A fat lit - tle worm.
 shrug, O, I wish I could find A fat lit - tle bug.
 squeal, O, I wish I could find Some nice yel - low meal.
 grief, O, I wish I could find A green lit - tle leaf.
 moan, O, I wish I could find A wee grav - el stone.
 patch, If you want a - ny breakfast, You must come and scratch.

GEO. McDONALD.

231



232



Tā Tā fā Tē Tē



MOTHER, MOTHER, THE WINDS ARE AT PLAY.



Mother, mother, the



winds are at play,



Prithce let me be i - dle to -



day; Look, dear mother, the



flow - ers all lie, Languid - ly un - der the bright blue sky.

233

U. D. L. U.



Tä - ä - ö

Të fë

234

U. & D. L. U.



235



Tä - ä Të - ä

Të fë

236

D. & L. U.



Tä fä Tä Të

Tä - ä Të fë

237



238

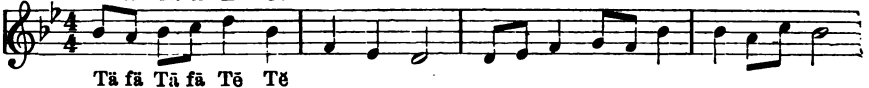


239



240

D. & R. & L. U.



241



242



UP IN THE MORNING.



1. Up in the morning's cheerful light, Up in the morning ear - ly,
2. Now summer dews are on the grass, All hanging pure and pearl - y,



The sun is shining warm and bright, And the birds are singing cheer - i - ly.
And morning moments quickly pass, Up, up in the morning ear - ly.

Pitch 1 on A.

243



244



245

D. & L. U.



246

D. L. R. U.



Tä fä Tä fä

247



Tä Tä

OUR SCHOOLROOM.

ENGLISH.



1. Our schoolroom's bright and cheer-y, When hap - py school-mates come,
2. Our schoolroom's bright and cheer-y, When faithful teach - ers stay,
3. All days to us are cheer - y, But best of all the year,

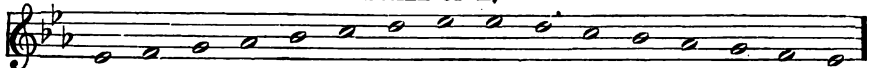


Tho' chill - ing winds be drear - y, We will not stay at home.
 With love that ne'er grows wear - y, To teach us day by day.
 The day when friends and par - ents, Come up to meet us here.

KEY OF E \flat . Signature Three Flats.

When the signature is three flats, 1 of the scale is written on the first line.

SCALE OF E \flat .



1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
e \flat f g a \flat b \flat c d e \flat e \flat d c b \flat a \flat g f e \flat

248



249



250

D. R. & L. U.



5 1
Tā Tā fā Tē Tē

251



3

252

U. D. L. U.



5
Tā-ā Tā Tē Tā Tā Tē Tā Tā Tē-ā

253



254



B 5

MORNING HYMN.

GERMAN.



1. The morn-ing bright, with ros - y light, Has waked me from my sleep;
 3. All through the day I'll hum - bly pray, Be thou my guard and guide;
 4. Oh, make thy rest with - in my breast, Great spirit of all grace;



- Fa - ther, I own Thy love a - lone Thy lit - tle one doth keep.
 My sins for - give and let me live, Blest Je - sus, near Thy side.
 Make me like Thee; then shall I be Pre - pared to see Thy face.

255



256

D. L. U.



Tä-ä Tē

257



258



Täfa Täfa

Tä fa Tä Tē fē Tē

259



Tä Tā-ē

260

(Pitch one on D.)



Tä Tä fa Tē Tē fē

THE DEW.



1. In the grass-y plac - es, Where no rough winds fret,
 2. Through the sun - ny mead - ow, On to shad - y nook,
 3. There a - mid the grass - es, Brush - ing flow'rs a - way,

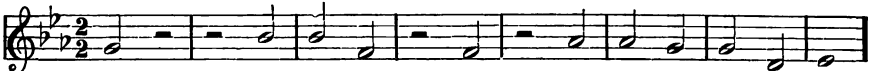


- Rise the pret - ty fac - es, Of the vi - o - let.
 Catching ev - 'ry shad - ow, Slow - ly runs the brook.
 Drinking as he pass - es, Skips the lamb at play.

261



262



Tā Tā Tā Tā

263



264

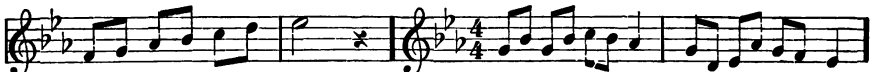


Tā fā Tā fā Tē fē Tē

265



266



Tā fā Tā fā Tē fē

THANK YOU, PRETTY COW.



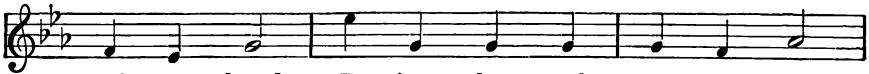
ENGLISH.



1. Thank you, pretty
2. Do not chew the
3. Where the bubbling



cow, that made Pleas-ant milk to
hem-lock rank, Grow-ing on the
wa-ter flows, Where the pur-ple



soak my bread, Ev-'ry day and ev-'ry night,
weed-y bank, But the yel-low cow-slips eat,
vio-let grows, Where the grass is fresh and fine,



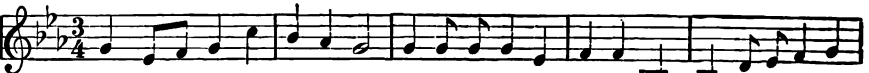
Warm and sweet and fresh and white.
They will make it ver-y sweet.
Pret-ty cow, go there and dine.

267



Tē - ä Tā Tē

268



Tā Tā fā Tē Tē

269



Tā Tā fē Tē-ē

270



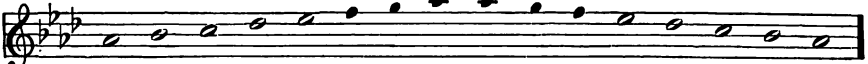
271



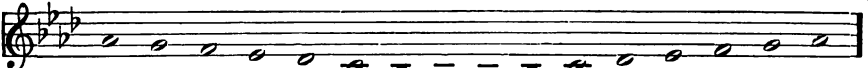
272

KEY OF A \flat . Signature Four Flats.

When the signature is four flats, 1 of the scale is written on the second space.

SCALE OF A \flat .

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
 a \flat b \flat c d \flat e \flat f g a \flat a \flat g f e \flat d \flat c b \flat a \flat

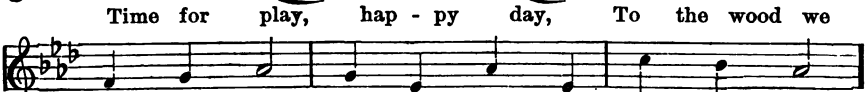


8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8
 a \flat g f e \flat d \flat c b \flat a \flat a \flat b \flat c d \flat e \flat f g a \flat

273



274



MOTHER'S VOICE.



1. Hark! my mother's voice I hear, Sweet that
 2. Love me, mother? yes, I know None can
 3. Didst thou not in hours of pain, Lull this



voice is to my ear,
 love as well as thou;
 head to ease a - gain?



Ev - er soft it
 Was it not up -
 With the mu - sic



seems to tell, Dear - est child I love thee well.
 on thy breast, I was taught in sleep to rest?
 of thy voice, Bid my lit - tle heart re - joice?

275



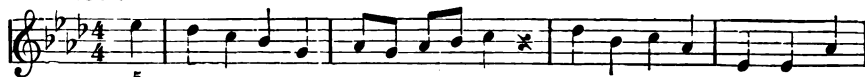
Tä-ä Tē

276



Tē Tä-ä Tē

277

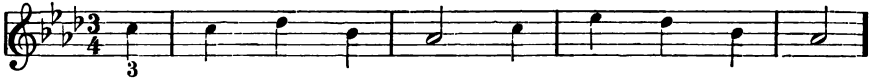


5

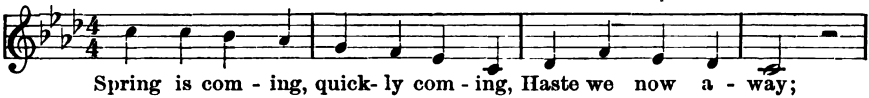
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285



286



287



BROOKLET ON THE PLAIN.



1. Whith-er thro' the ver-dant meadow, Brooklet, dost thou roam?
2. Stop and tell me, lit-tle brooklet, Where is then thy home?
3. Why such haste to reach the o - cean, Why not here a - bide?
4. Brooklet, buds and leaves and blossoms, Nev-er still re - main;



I am roaming thro' the val-ley, On-ward to my home.
 If I stop thus, I shall nev-er Reach the o - cean foam.
 If I stop thus, I shall nev-er Reach the o - cean tide.
 We have learned a les-son from you, Brooklet on the plain.



Tä-ä Tä Tē Tä-ä Tē-ä Tä Tē

288



289



290



291



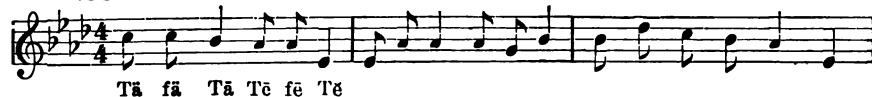
292



293



294



TWINKLE, TWINKLE, LITTLE STAR.



1. Twink-le, twink-le, lit-tle star, How I
2. When the blaz-ing sun is gone, When he



won-der what you are, Up a-bove the
noth-ing shines up-on, Then you show your



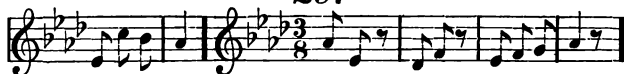
world so high, Like a diamond in the sky.
lit-tle light, Twinkle, twinkle, all the night.

296



Tē Tā Tā Tē Tā Tā Tē-ā Tā Tē

297



Tā Tā Tē

SINGING ON THE TREE-TOP.

ENGLISH.



Sing-ing on the tree-top high, Who has



home so blest as I? Lit-tle bird-ies



chirp to me, And my mates sing chee, chee, chee,

298 (a)



298 (b)



299



300



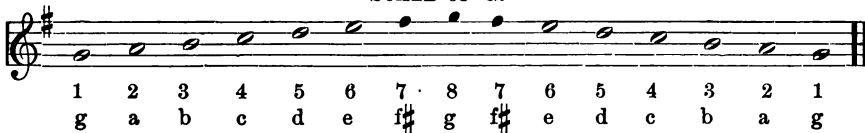
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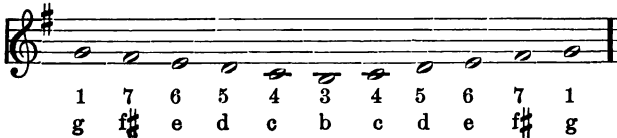
Scale Extended.



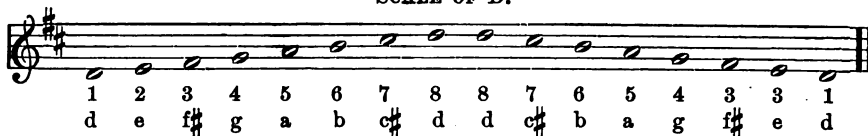
SCALE OF G.



Scale Extended.



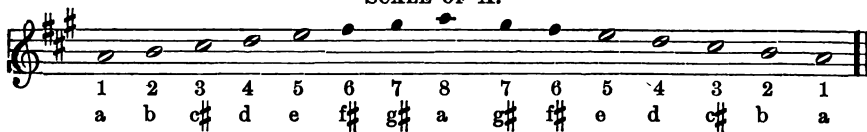
SCALE OF D.



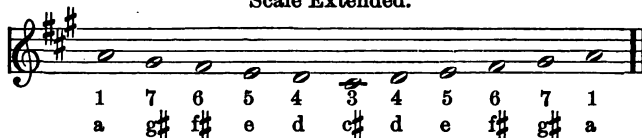
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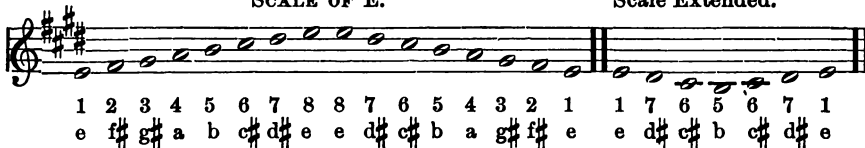
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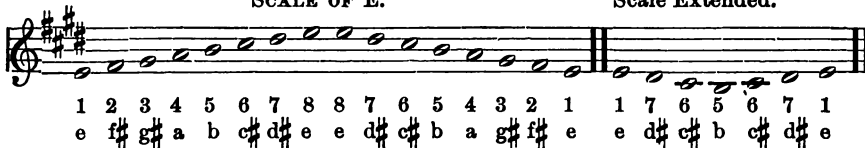
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SCALE OF E.



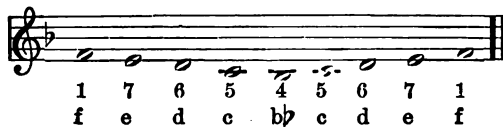
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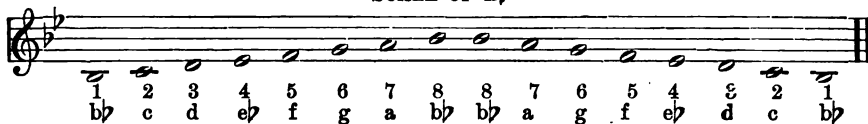


SCALE OF F.

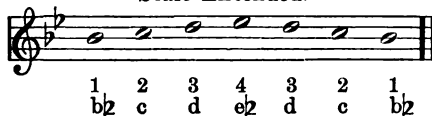
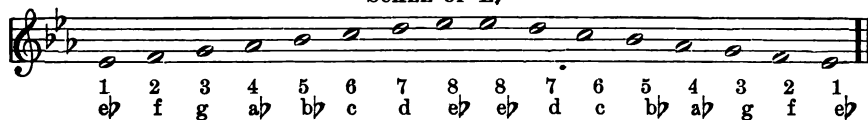


Scale Extended.

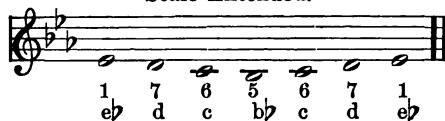


SCALE OF B \flat 

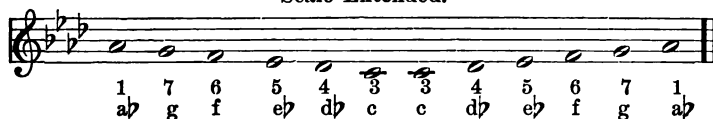
Scale Extended.

SCALE OF E \flat .

Scale Extended.

SCALE OF A \flat 

Scale Extended.



TWO-PART EXERCISES, AND SONGS.

The teacher should require the whole class to sing the second part before singing the first.

301



302



303



304



305



306



307



308



309



310



311



312



313



314

315 (*Pitch one on G.*)

316



317



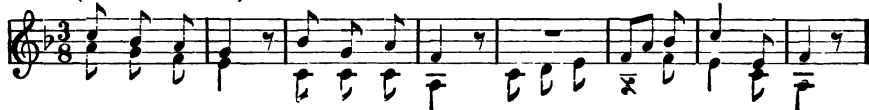
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319



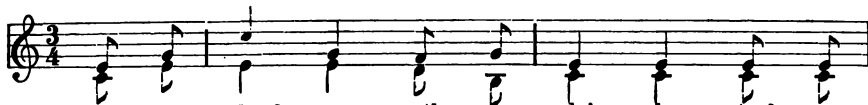
320

(*Pitch one on G.*)

321



LITTLE SCHOLARS.



1. Here at school we gath - er dai - ly, And we
 2. Les - sons o - ver, then each rov - er Laughs the
 3. Work and play we min - gle dai - ly, And we



learn the gold - en rule; Still as - pir - ing, nev - er
 hap - py hours a - way; Mer - ry play - mates, blithe and
 do with lov - ing zest; Nev - er tir - ing, still as -



tir - ing, That is what we learn at school.
 gay mates, That's the way we do at play.
 pir - ing, Till the sun sinks in the west.

322



327 328

329 330

331 332

333

MORN AMID THE MOUNTAINS.

GERMAN.

1 2 3 4 5 6 1 2 3 4 5 6
D. & U. & D. & U. & &

1. Morn a - mid the moun - tains, Love - ly sol - i - tude,
2. Now the sun - light break - ing Pours a gold - en flood;
3. Hymns of praise are ring - ing Thro' the leaf - y wood;

Gush - ing streams and foun - tains, Mur - mur "God is good."
 Deep - est vales a - wak - ing Ech - o "God is good."
 Song - sters sweet - ly sing - ing War - ble "God is good."

THE COW HAS A HORN.



HULLAH.



1. The cow has a
2. And Carl has two



horn, and the fish has a gill; The
hands, with five fin - gers to each, On



horse has a hoof, and the duck has a bill; The bird has a wing, that on
purpose to work with, to hold and to reach; No birds, beasts, or fish-es, for



high he may sail; The li - on a mane, and the monkey a tail; And they
work or for play, Have an - y-thing half so con - venient as they; But if



swim, or they fly, or they walk, or they eat, With fin, or with wing, or with
he is not will - ing to give them good use, He'd bet-ter have no hands at



all, or with feet, With fin, or with wing, or with bill, or with feet.
all, like a goose, He'd bet-ter have no hands at all, like a goose.

I AM A LITTLE WEAVER.

ENGLISH.



1. I am a lit - tle
2. My songs are nev - er
3. I care not for the



weav - er, and pleas - ant are my days;
 si - lent, ex - cept in peace - ful night,
 dain - ties, and all the splen - did things,



My wheel is ev - er whirl - ing, while kit - ty round me plays.
 I al - ways rise to la - bor, when day is grow - ing light.
 That from be - yond the o - cean, the rich man's mon - ey brings



My life so calm and hap - py, so light and ac - tive is,
 But though I am so bus - y, I sure - ly do not care,
 My dai - ly food so hum - ble, I am con - tent to eat,



There is no joy I wish for, to crown my earth - ly bliss.
 They rath - er should be pit - ied, who al - ways i - dle are.
 Nor will I ev - er en - vy the wealth - y or the great.

THE COW HAS A HORN.



HULLAH.



1. The cow has a
2. And Carl has two



horn, and the fish has a gill; The
hands, with five fin - gers to each, On



horse has a hoof, and the duck has a bill; The bird has a wing, that on
purpose to work with, to hold and to reach; No birds, beasts, or fish - es, for



high he may sail; The li - on a mane, and the monkey a tail; And they
work or for play, Have an - y-thing half so con - venient as they; But if



swim, or they fly, or they walk, or they eat, With fin, or with wing, or with
he is not will - ing to give them good use, He'd bet - ter have no hands at



bill, or with feet, With fin, or with wing, or with bill, or with feet.
all, like a goose, He'd bet - ter have no hands at all, like a goose.

I AM A LITTLE WEAVER.

ENGLISH.



1. I am a lit - tle
2. My songs are nev - er
3. I care not for the



weav - er, and pleas - ant are my days;
 si - lent, ex - cept in peace - ful night,
 dain - ties, and all the splen - did things,



My wheel is ev - er whirl - ing, while kit - ty round me plays.
 I al - ways rise to la - bor, when day is grow - ing light.
 That from be - yond the o - cean, the rich man's mon - ey brings.



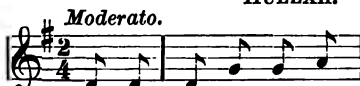
My life so calm and hap - py, so light and ac - tive is,
 But though I am so bus - y, I sure - ly do not care,
 My dai - ly food so hum - ble, I am con - tent to eat,



There is no joy I wish for, to crown my earth - ly bliss.
 They rath - er should be pit - ied, who al - ways i - dle are.
 Nor will I ev - er en - vy the wealth - y or the great.

I SAW A SHIP A-SAILING.

HULLAH.



1. I saw a ship a -
2. There were four and twenty



sail - ing, A - sail - ing on the
sail - ors A - skip - ping on the



sea, And it was full of
deck, And they were pret - ty



pret - ty things For ba - by and for me. There were
lit - tle mice, With rings a - bout their necks. And the



rai - sins in the cab - in, Su - gar kiss - es in the
cap - tain was a duck, With a jack - et on his



hold; The sails were made of sat-in, And the masts were made of
back; And when the ship be - gan to sail, The cap - tain cried, quack,



gold, Gold, gold, the masts were made of gold.
quack! Quack! quack! the cap - tain cried, quack! quack!

HOW LOVELY ARE THE FLOWERS.

GERMAN.



1. How love - ly are the flow - ers, That in the val - ley
 2. But one thing mars their beau - ty, It does not al - ways



smile; They seem like forms of an - gels, They seem like forms of
 last, They droop and fade and with - er, They droop and fade and



an - gels, So pure and free from guile.
 with - er, Long e'er the sum - mer's past.

334



335



MORNING ON THE HILL-TOPS.



1. Morn-ing on the hill - tops, Ra - di - ant to see,
 2. Dew up - on the green grass, Like beads up - on a string,
 4. But - ter - cups un - fold - ing, Beau - ti - ful and sunny;



Bob - o - link and black - bird Trill-ing on a tree.
 Scattered where the blue - bird Flaps his pret - ty wing.
 Bees a - mid the clover buds, Div - ing for the honey,



Tra la la la la la la la Tra la la la la la la la



La la la la la la la La la la la.

336



WE THANK THEE, HEAVENLY FATHER.

GERMAN.



- 1 We thank Thee, Heav'nly Fath - er, For ev - 'ry earth-ly good;
 2. O give us hearts to thank Thee For ev - 'ry blessing sent;



For life and health and clothing, And for our dai - ly food.
 And what - ev - er thou sendest, Make us there-with con - tent.

337



338



COME, LET US GAILY WANDER.

ENGLISH.



1. Come, let us gai - ly
2. We have the day be -
3. Come, let us move in
4. The good shall be en -
5. When we have had our



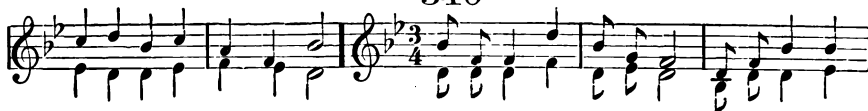
wan-der On heath and hill - side yon - der.
 fore us, Bright skies are shin - ing o'er us.
 or - der With - out a stragging bor - der.
 dur - ing, Both mind and bod - y eur - ing.
 out - ing, We'll end with mer - ry shouting.

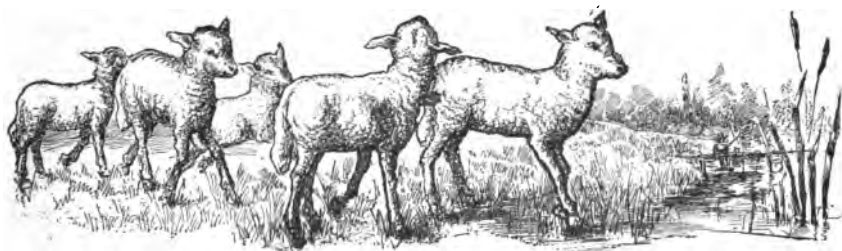


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340





O'ER THE GREEN FIELDS.



1. O'er the green fields tread - ing, Where the dai - sies grow,
2. O'er the mead-ows stray - ing, Frisk-ing joy - ful - ly,
3. Where the birds are work - ing By the cool-ing brook,



- Lit - tle lambs are feed - ing, White as win - ter snow.
 Lit - tle lambs are play - ing, Full of life and glee.
 Lit - tle lambs are drink - ing In the shad - y nook.

THE DOG AND HIS MASTER.



1. Fond-ly loves the dog his mas - ter, Knows no friend as he so dear,
2. Let us take from him a les - son, As the wis - est of us may,-
3. Let us to our lov-ing Mas - ter Give our will, our hearts, our all;



- List - ens for his coming footsteps, Loves his welcome voice to hear.
 Learn a will - ingness in du - ty, And be read - y to o - bey.
 And be ev - er, ev - er watchful, To at - tend His slightest call.

JOIN WE IN CHORUS.

GRESBACH.



1. Join we in cho - rus,
2. Free from all false-hood,
3. Cheer - ful and hap - py,



Free - dom to praise;
 Free from all hate,
 Du - ty per - form,



Let us our voic - es Joy - ful - ly raise.
 Free from all ma - lice, Free from de - ceit.
 Faith - ful in dan - ger, Brav - ing the storm.

THE SUN ON HIGH ASCENDING.

TH. OESTEN.



1. The sun on high as - cend - ing, Drives back the shades of night,
2. O, Ho - ly Fa - ther hear us, From thine e - ter - nal throne;
3. We know that thou canst feed us, In pas - tures cool and green;



And we our voic - es blend - ing, Pray to the God of light.
 We know that thou art near us, And trust in Thee a - lone.
 Through dangers safe - ly lead us, And guard us though un - seen.



CLEANLINESS.

GERMAN.

1. Raise your hands, if they are clean, By your teach - er to be seen;
 2. Hold them ver - y still a - gain. Teacher, don't you see each vein,
 3. Dirt - y hands would nev - er show All the pret - ty veins be - low.
 4. Spark - le, spark - le, wa - ter pure, Dirt - y hands I can't en - dure;

Hands and fac - es clean and bright, How they do our hearts de - light!
 All a - long our fin - gers glide, Like a streamlet's flow - ing tide?
 In the morn - ing then to school, Hav - ing learned the teacher's rule,
 Washing's pleasant, I am sure, Spark - le, spark - le, wa - ter pure.

Raise them high - er, turn them so, O they're al - most white as snow!
 O, how healthy we must be, When the blood can flow so free.
 Brush your clothes and comb your hair, Wash your hands and face with care.
 Washing's pleasant, I am sure, Spark - le, spark - le, wa - ter pure.

EVENING SONG.

GERMAN.



1. The sun has gone to rest,
2. Where have I been this day?



The bee for-sakes the flow'r;
In - to what fol - ly run?



The young bird slum - bers in its
For - give me, Fa - ther, now I



nest, With - in the leaf - y bow'r.
pray, For all the wrong I've done.

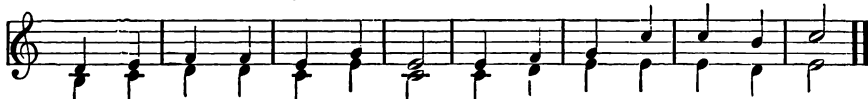




PRETTY ROBIN.



1. Pret - ty rob - in, do not go, For I love to have you near;
2. Pret - ty bird, you do not know, How each morn - ing in the spring,
3. And when, one de - light - ful morn, First I caught your cheerful strain,



Stay a - mong the sha - dy leaves, Sing your songs so sweet and clear.
To my win - dow I would go, Hop - ing I might hear you sing.
Like some long lost friend you seemed, To our home come back a - gain.

THE HUMMING-BIRD.



1. The humming-bird! the humming-bird! So fair - y - like and bright,
2. Thou hap - py, hap - py humming-bird, No win - ter round thee lowers;
3. A reign of sum - mer joy - ful - ness, To thee for life is given;



It lives a - mong the sun - ny flow'rs, A crea - ture of de - light.
Thou nev - er saw'st a leafless tree, No land with - out sweet flowers.
Thy food the hon - ey from the flow'r, Thy drink the dew from heaven.



A LITTLE BOY.

HOHMANN.



1. A lit - tle boy was play - ing, While
2. He came un - to a riv - er, Where
3. Then off a - gain he start - ed, And
4. Much wa - ter he'd been drink - ing, In



o'er the meadows stray - ing, And run - ning
wa - ter runneth ev - er, So deep and
o'er the meadows dart - ed, His face grew
fe - ver now he's sink - ing, He soon is



quickly too, And run - ning quickly too.
clear and blue, So deep and clear and blue.
warm and red, His face grew warm and red.
pale and dead, He soon is pale and dead.

WILMOT.

OLD TUNE.



1. Praise to Thee, thou great Cre - a - tor, Praise to
2. Fath - er, source of all compassion, Pure un -



Thee from ev - 'ry tongue; Join, my soul, with
bounded grace is Thine; Hail the God of



ev - 'ry creature, Join the u - ni - ver - sal song.
our sal - va - tion! Praise Him for His love di - vine.





CHIRPING LITTLE CRICKET.

GERMAN.



1. Chirping lit - tle crick - et, Chirp and do not cease; Singing in the
2. Wakeful as the star - light, Chirp and do not cease; Morning, noon and



thick - et, Chirp a - way in peace. Crick - et thou art peep - ing
mid-night, Chirp a - way in peace. While the days are love - ly



Thro' the rustling trees; While the world is sleep - ing, Chirp a - way in
Chirp and do not cease; Let us ev - er hear thee Chirp a - way in



peace. Chirping lit - tle crick - et, Chirp and do not cease; Singing in the



thick - et, Chirp a - way in peace. la la la la la la la la la la.

TICK! TICK!

ENGLISH.



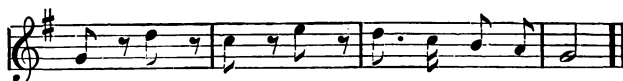
1. Tick! tick! tick! tick! Stead - i - ly the clock goes on,
2. Tick! tick! tick! tick! When at morn we gather here,
3. Tick! tick! tick! tick! Anxious - ly we watch its face,
4. Tick! tick! tick! tick! Bravely work, old clock,a-way,



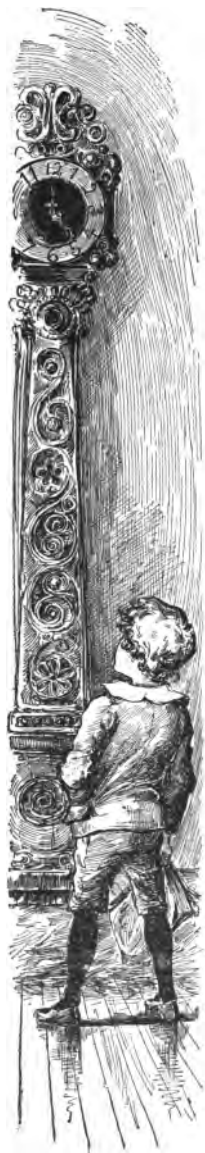
Tick! tick! tick! tick! Mark - ing sec - onds one by one;
 Tick! tick! tick! tick! 'Tis the first thing that we hear;
 Tick! tick! tick! tick! Each im - pa - tient in his place,
 Tick! tick! tick! tick! Thro' the night and thro' the day;



Tick! tick! tick! tick! Car - ing not for rain or sun,
 Tick! tick! tick! tick! Still it says in accents clear,
 Tick! tick! tick! tick! 'Till the play-hour comes apace,
 Tick! tick! tick! tick! Wheth - er we may work or play,



Tick! tick! tick! tick! Still the clock goes on.
 Tick! tick! tick! tick! As it worketh on.
 Tick! tick! tick! tick! And the clock goes on.
 Tick! tick! tick! tick! Still, old clock, work on.





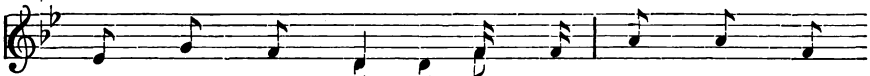
PUFF.



1. There once liv'd a pret - ty young kit - ten call'd Puff, The
2. But though he was pret - ty, he grieved his mam - ma, His



pret - ti - est kit - ten e'er seen; His
man - ners to her were so gruff; And



tail was so long, and his coat was so
then when she scold - ed he would laugh out, Ha!



rough, And his eyes were an em - er - ald green.
Ha! Would that naugh - ty young kit - ten call'd Puff.

3. His mother once said to her son and heir,
I now cannot catch mice enough
For us both; And he answered, I'm sure I don't care,
Did that naughty young kitten called Puff.
4. His mother then said, Oh how naughty you are,
I really must give you a cuff.
On this he showed temper, and scratched his mamma,
Did that naughty young kitten called Puff.
5. Now growling most fiercely, and watching them fight,
There stood a French poodle, named Fluff,
And his feelings were shocked by this terrible sight;
So he bit that young kitten called Puff.
6. From this you can see it is much better far,
To avoid getting into a huff.
So never show temper, and scratch your mamma,
Like that naughty young kitten called Puff.

THE CORAL INSECT.

GERMAN.



1. Far a-down the si-lent ocean, Where the sunbeams
2. Days and months and years are going, Still he climbs to
3. Boys and girls, come learn a les-son, Of the cor-al



never fall, Never comes the storm's commotion, Dwells the
seek the sun; Ev'ry hour his work is growing, Till the
insect small; Learn to persevere and press on, Till your



cor-al in-sect small; Ver-y weak and frail is
cor-al reef is done; On-ward, up-ward, progress
work is finished all. Upward to the sun of



he, But he wastes no time at play; Ev-er
making, Branch by branch, and cell by cell; Till a-
knowledge, Build you higher year by year; From the



toil-ing, ev-er bus-y, Building up to meet the day.
mong the billows breaking, Islands stand the tale to tell.
lit-tle cor-al in-sect, Learn to always per-se-vere.





HOME IS THE BEST, DEAREST HOME.

ENGLISH.



1. Oh! of all plac-es the wide world a-round, Home is the best,
2. Friends kindly greet us where-ev-er we go, Home is the best,
3. Smile on our homes, oh! thou Fa-ther on high, Home is the best,



dear-est home. Hap-pi-er spot have our feet nev-er found, Home is the
dear-est home. None like the lov'd home companions we know, Home is the
dear-est home. Let thy good Spir-it be there ev-er nigh; Home is the



best, dear-est home. There shin-eth sun-light that bringeth no shade,
best, dear-est home. Fa-ther and moth-er make ho-ly the place,
best, dear-est home. Thus may our lives in our homes here be-low,



There bloom the flow-ers that nev-er shall fade, Bloss-oms of
Sis-ters and broth-ers a-dorn it with grace, Gen-tle af-
Calm-ly and pure-ly and peace-ful-ly flow, That we may



truth in love's sun-shine ar-rayed, Home is the best, dear-est home.
fec-tions il-lu-mine each face, Home is the best, dear-est home.
sing, un-til up-ward we go, Home is the best, dear-est home.



THE SNOW-MAN.

ENGLISH.



1. Come out, dear Dol-ly, and make a snow-man,
2. Run in, dear Dol-ly, and fetch pa - pa's hat,



Ha! ha! ev - er so big!
Ha! ha! out of the hall;



You must work, Dolly, as hard as you can, Ha! ha! dig, Dolly, dig!
Oh! what a pi - ty we've made him so fat, Ha! ha! no fit at all,



You get the snow, while I make the head, And pick me two stones for his eyes;
Oh, Dolly, dear how clumsy you are, You've knock'd a great hole in the side;



We'll try and make him like Un-cle Ned, To take dear pa - pa by surprise,
Pa's hat is spoiled and here comes mamma, So Dol - ly, let's run and hide.



We'll make his arms and his legs ver - y stout; Oh, dear, won't it be fun?
If, Dol-ly, mother should ask by and by, Ha! ha! who has done that?



Just as if poor Un-cle Ned had the gout, Quick, quick! let's get it done.
Tell her we'll save all our pennies to buy, Ha! ha! father a hat.



BOATMAN'S RETURN.

(This Tune may be sung in the Key of A.)

SPORLE.

Moderato.

1. Row! row! homeward we steer, Twi - light falls o'er us; Hark! hark!

2. Row! row! see in the west, Lights dim - ly burn - ing; Friends in yon



mu - sic is near, Friends glide be - fore us. Song lightens our la - bor.

har - bor of rest Wait our re - turn - ing. See, now they burn clearer,



Sing as onward we go; Keep each with his neighbor Time as we row.

Keep time with the oar; Now, now we are near-er Our hap-py shore.



Row! row! home-ward we go, Twi - light falls o'er us;

Home! home! day - light is o'er, Friends stand be - fore us.



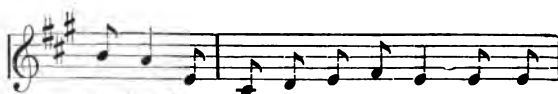
Row! row! sing as we flow, day flies be - fore us.

Once more, on near - ing the shore, Once more the cho - rus.

THE DAIRY-MAID'S DAUGHTER.



1. Oh where are you
2. May I go
3. If I should chance to
4. And what is your
5. And what is your



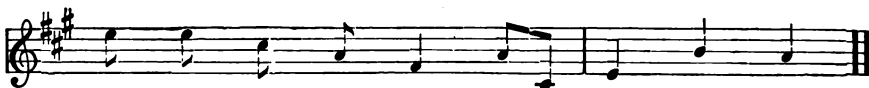
go - ing, My pret-ty maiden fair, With your
 with you, My pret-ty maiden fair, With your
 kiss you, My pret-ty maiden fair, With your
 fa - ther, My pret-ty maiden fair, With your
 moth - er, My pret-ty maiden fair, With your



red, ro - sy cheeks, And your coal black hair? "I'm
 red, ro - sy cheeks, And your coal black hair? "O,
 red, ro - sy cheeks, And your coal black hair? "The
 red, ro - sy cheeks, And your coal black hair? "My
 red, ro - sy cheeks, And your coal black hair? "My



go - ing a milk - ing, Kind sir," says she; "And it's
 you may go with me, Kind sir," says she; "And it's
 wind may take it off a-gain, Kind sir," says she; "And it's
 fa - ther is a farm - er, Kind sir," says she; "And it's
 moth-er is a dairy-maid, Kind sir," says she; "And it's



dab - bling in the dew Where you'll find me."



CHILDREN GO.

Pitch: 1 on F.

GERMAN.



1. Chil-dren go to and fro, In a mer - ry laughing row,
2. Swift - ly turn - ing round and round, Do not look up - on the ground,



- Foot - steps light, Fac - es bright, 'Tis a hap - py sight.
Fol - low me, Full of glee, Sing - ing mer - ri - ly.



la la la la la la la la la la la la la la

TIME TO GET UP.

HULLAH.



1. My lit - tle dears, get up, and see How brightly shines the
2. The dew-drops spar - kle on the grass, The blossoms on the
3. You shall a pret - ty nosegay pick, And have the flow'rs to



sun, And we will in the gar - den go And have a pleasant run.
trees; You would not wish to stay in bed, And lose such sights as these.
keep; So lit - tle boys and girls, jump up, You must no longer sleep.

SPRING VOICES.



- | | | |
|-----------|--------|----------------|
| 1. Caw! | caw! | says the crow, |
| 2. Quack! | quack! | says the duck, |
| 3. Croak! | croak! | says the frog, |



Spring has come a - gain
Was there ev - er such
As he leaps out from



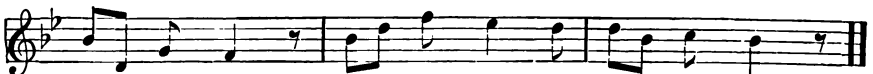
I know, For as sure as I am born, There's a farm - er
good luck? Spring has clear'd this pond of ice, And the day is
the bog; Spring is here I do de - clare, For the earth is



sow - ing corn;	I shall break - fast there I trow,
warm and nice,	Just as I and good - man Drake,
warm and fair;	I am sure it must be spring,



Long be - fore his corn can grow.	Caw! caw!
Tho't we'd like a swim to take.	Quack! quack!
For I hear the blackbird sing.	Croak! croak!



says the crow,	Spring has come a - gain I know.
springs do flow,	Spring has come a - gain I know.
up we go,	Spring has come a - gain I know.

VACATION SONG.

SEMI-CHORUS.



1. Fare-well to stud - y
2. We hail a - gain this
3. We'll roam a - mong the
4. And when the hol - i -



and to books, How fast the time is
joy - ous day, For we are tired and
bright green fields, Where woods and flow'rs are
days are gone, We'll have a joy - ous



wing - ing! We'll soon be run - ning with the brooks, And
wea - ry; The school-room with its lack of play, Is
spring - ing, Where fruits which ear - ly sum - mer yields, The
meet - ing; Where teach - ers, schoolmates, ev - 'ry one, May



CHORUS.

with the birds be	sing - ing.	Come, come, let us
get - ting dull and	drear - y.	Come, come, let us
farm - er home is	bring - ing.	Come, come, let us
bring a hap - py	greet - ing.	Come, come, let us



haste a - way, Come, come, let us haste a - way,



Sing - ing this fes - tal day. Now comes our glad va - ca - tion.

THE SPARROW AND THE CAT.

GERMAN.



1. Who on the wall is seat-ed? Tra la la la la la.
2. Oh, sparrow! there's a watcher, Tra la la la la la.
3. The cat has gone to rest now, Tra la la la la la.
4. Be-ware, or she will cheat you, Tra la la la la la.
5. She's coming like an ar-row, Tra la la la la la.



Take care or you'll be
There sits the great mouse
She knows the spar-row's
Take care, or she will
A - las! she's caught the



cheat - ed,	Tra la la la la la.	Oh, spar-row dear! take
catch - er,	Tra la la la la la.	Oh, spar-row dear! take
nest now,	Tra la la la la la.	Oh, spar-row dear! take
eat you,	Tra la la la la la.	So spar-row dear! take
spar-row!	Tra la la la la la.	No more she'll rest with -



care, take care, The cat is near, Tra la la la la. And
care, take care, The cat is near, Tra la la la la. And
care, take care, The cat is near, Tra la la la la. And
care, take care, For hun-gry puss is watch-ing near, And
in her nest, And now her meat the puss will eat, And



she will catch you soon, I fear, Tra la la la la la.
she will catch you soon, I fear, Tra la la la la la.
she will catch you soon, I fear, Tra la la la la la.
she will catch you soon, I fear, Tra la la la la la.
kit-ty there the feast will share, Tra la la la la la.

SUNRISE.

MOZART.



1. See where the ris - ing sun In splendor decks the skies, His dai - ly
2. Fair is the face of morn, Why should your eye-lids keep Closed when the



course be-gun; Haste and a-rise. Oh, come with me where violets bloom, And
night is gone? Wake from your sleep. Oh, who would slumber in his bed, When



fill the air with sweet perfume, Where, diamond-like, in morn - ing light,
dark-ness from his couch has fled, And when the lark as - cends on high,



Dewdrops sparkle bright. See where the ris - ing sun In splendor
Warbling songs of joy? Fair is the face of morn; Why should your



decks the skies, His dai - ly course be - gun; Haste and a - rise.
eye-lids keep Closed when the night is gone? Wake from your sleep.

SING, GAILY SING.

ENGLISH.



1. Sing! gai - ly sing! Let gladness round us ring; This lit - tle, sim - ple,
2. Sing! sweetly sing! What joys in school do spring! For hap - py fac - es



cheerful lay Shall be our hap - py song to-day, Sing! gai - ly sing!
there we meet, There kindly smiles we always greet, Sing! sweetly sing!

WHICH WAY DOES THE WIND BLOW?

ENGLISH.



1. Which way does the
2. Through wood and through
3. He rag - es and
4. Yet whith - er he

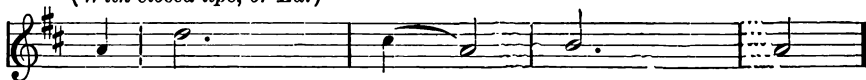


wind blow, And where does he go?
 val - ley, And o - ver the height,
 toss - es A - mong the big trees,
 com - eth, Or whith - er he goes,



He rides on the wa - ter, And o - ver the snow!
 Where birds can - not fol - low, He tak - eth his flight.
 And clos - es the blos - soms, That bend in the breeze.
 There's no one can tell you, There's no one who knows.

(With closed lips, or La.)



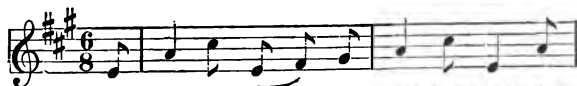
Hm.
 La la la la la



Hm.
 La la la la la la la la la

THE FOX.

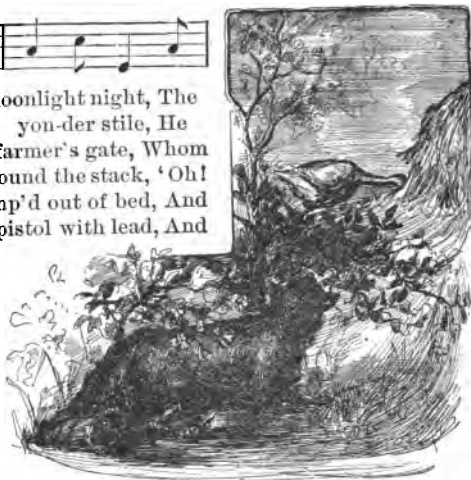
From HULLAH'S SCHOOL SONGS.



1. The fox jump'd up on a moonlight night, The
2. The fox when he came to yon-der stile, He
3. The fox he came to the farmer's gate, Whom
4. The grey goose ran a-round the stack, 'Oh!
5. The farmer's wife she jump'd out of bed, And
6. The farm-er load-ed his pistol with lead, And



stars were shin - ing and
 lifted his ears and he
 should he see but the
 ho!' said the fox, 'you
 out of the win - dow she
 shot the old rogue of a



all things bright; 'Oh, ho!' said the fox, 'Tis a ver - y fine night For
 listen'd a-while; 'Oh, ho!' said the fox, 'It is but a short mile From
 farmer's drake? 'I love you well for your mas - ter's sake, And I
 are very fat, And you'll do ver-y well to ride on my back From
 popp'd her head; 'Oh! husband, Oh! hus-band, the geese are all dead, For the
 fox thro' the head; 'Ah, ah!' said the farmer, 'I think you're quite dead, And no



me to go through the town, Eh! oh! For me to go through the town.
 this to yon - der town, Eh! oh! From this to yon - der town.
 long to be picking your bones, Eh! oh! I long to be picking your bones.
 this to yon - der town, Eh! oh! From this to yon - der town.
 fox has been through the town Eh! oh! The fox has been through the town.
 more you'll trouble the town, Eh! oh! And no more you'll trouble the town.



BLOSSOMS.

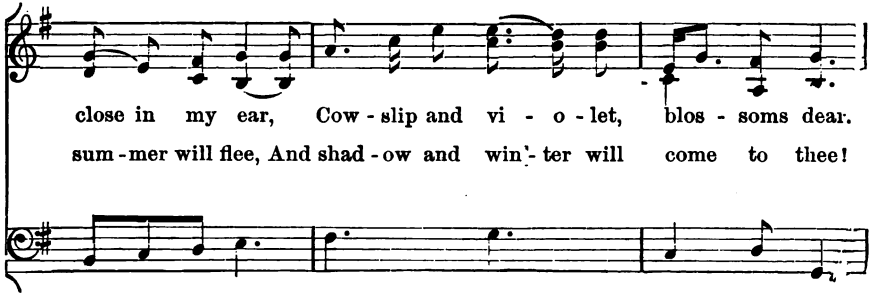
Allegretto.

THOMAS CHURBY.



1. "Blos - soms, blos - soms, tell me your tale,
2. "Maid - en, the les - son we teach to - day Is

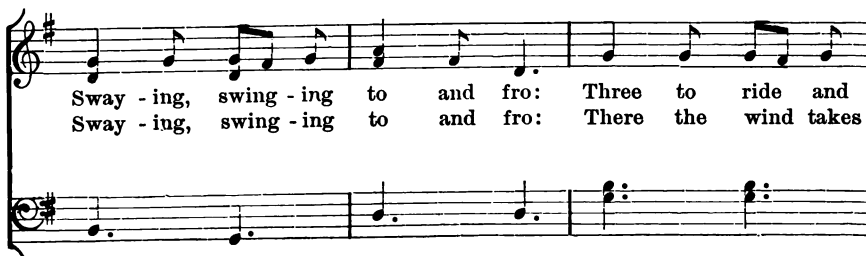
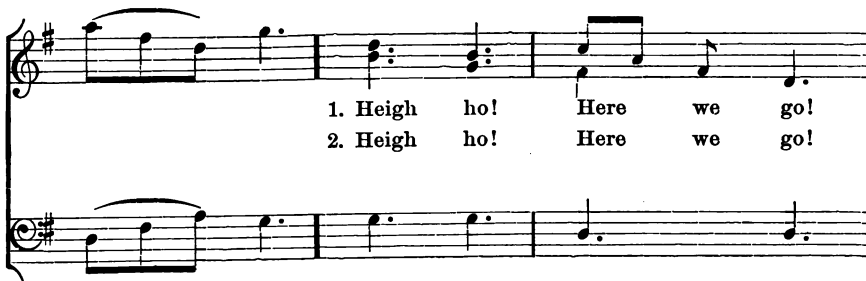
Hy - a - cinth, lil - y, or primrose pale; Whis - per a mes - sage
sing and be mer - ry while yet you may; Sun - shine will vanish,



4. Flowers frown not, nor deign to pout,
Like naughty girls with their tempers out;
Blossoms all smile to heavens so blue,
And little maids should be smiling too!

SWINGING ON THE GATE.

THOMAS CHURBY.





one to push, Back and forth we swift - ly rush,
Char - ley's hat! Swing a - way who cares for that?



Sway - ing, swing - ing on the gate, Three great kings we
Let it go, till we get down— We three kings de -



sit in state.
spise the crown!

3. Heigh ho! Here we go!
Swaying, swinging to and fro:
Hinges creak, and latches clatter —
Swing away — it doesn't matter;
Let the old gate growl and groan —
We three kings still claim our throne!

SPIN, SPIDERKIN, SPIN!

THOMAS CHURBY.

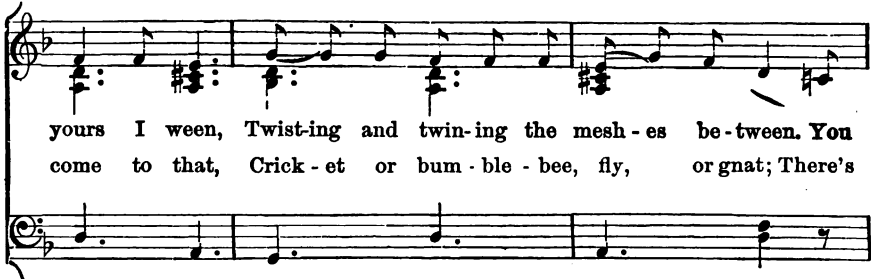
Gently.

1. Spin, spin, Spi-der-kin, spin A cloak to wrap your
2. Spin, spin, Spi-der-kin, spin A net to catch your

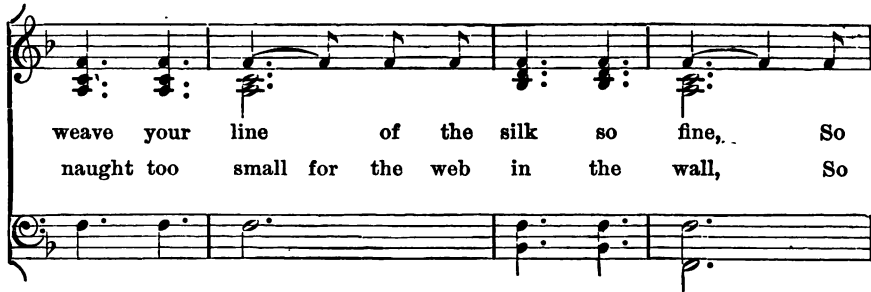


lit - tle ones in; Won - der - ful fin - gers are
din - ner in; Noth - ing's a - miss that may





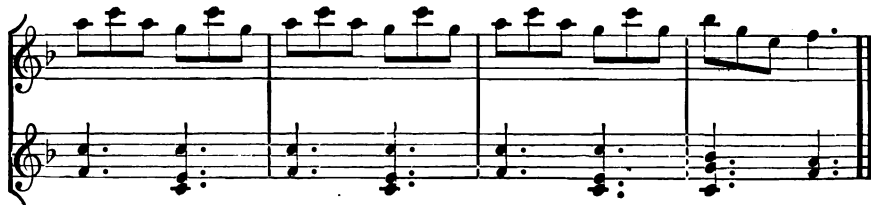
yours I ween, Twist-ing and twin-ing the mesh-es be-tween. You
come to that, Crick-et or bum-ble-bee, fly, or gnat; There's



weave your line of the silk so fine, So
naught too small for the web in the wall, So



spin, spin, Spi-der-kin, spin! Spin, spin, Spi-der-kin, spin!
spin, spin, Spi-der-kin, spin! Spin, spin, Spi-der-kin, spin!



TRIPPING LIGHTLY.

ENGLISH.

*Sprightly.*

1. Trip-ping light - ly a - long, Sing-ing
2. Hap - py, hap - py are we, Full of
3. Nei - ther sor - row nor care, Not a



gai - ly a song, Keeping measure, you
 gladness and glee, As the birds are that
 troub - le we fear, And we fear not a

Fine.

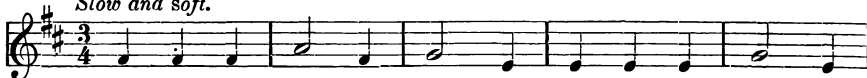
know, As to - geth - er we go.
 sing On the bright days of spring.
 foe, But are gay as we go.

D.C.

Tripping light - ly, sing-ing gai - ly, Keeping meas-ure as we go.
 Hap-py, hap - py, full of gladness, As the birds are in the spring.
 Not a sor - row, nor a troub - le, And we fear not a - ny foe.

SLUMBER SONG.

GERMAN.

Slow and soft.

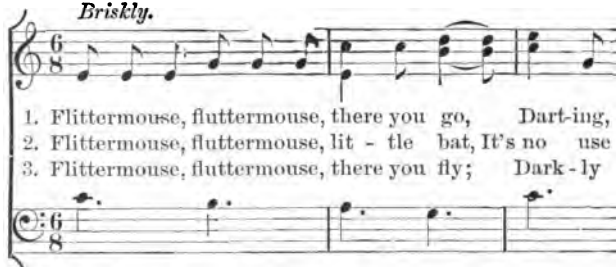
1. Gen - tly to sleep I sing thee, Sing thee to peace - ful
2. Smile once a - gain, I pray thee, Clos - ing thine eyes in
3. Sleep, for the an - gels keep thee, Watching a - round thy



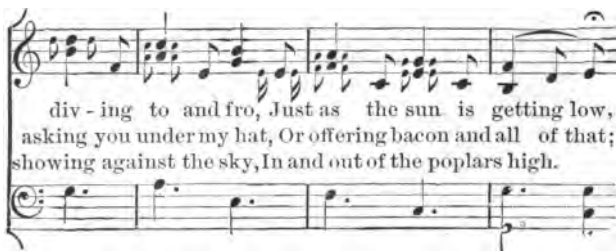
slum - ber, Smile then while thou art sleep - - ing.
 slum - ber, Sweet - ly sleep as I guard thee.
 cra - dle; Sleep, and dream of the an - - gels.

THE BAT.

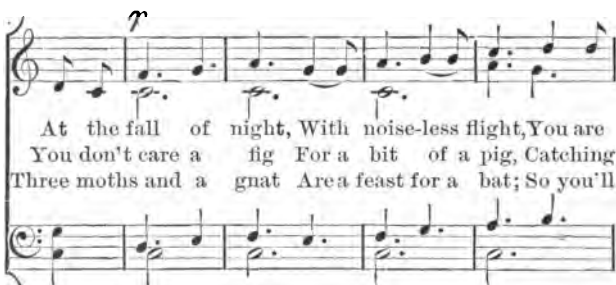
THOMAS CHURBY.

Briskly.


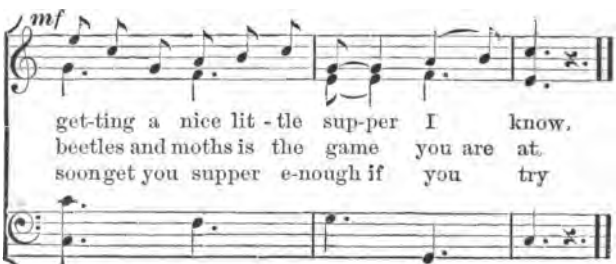
1. Flittermouse, flittermouse, there you go, Dart-ing,
 2. Flittermouse, flittermouse, lit - tle bat, It's no use
 3. Flittermouse, flittermouse, there you fly; Dark - ly



div - ing to and fro, Just as the sun is getting low,
 asking you under my hat, Or offering bacon and all of that;
 showing against the sky, In and out of the poplars high.



At the fall of night, With noise-less flight, You are
 You don't care a fig For a bit of a pig, Catching
 Three moths and a gnat Area feast for a bat; So you'll



mf get - ting a nice lit - tle sup - per I know,
 beetles and moths is the game you are at
 soon get you sup - per e - nough if you try



THE BOY AND CUCKOO.

ENGLISH.



1. A lad gai - ly ran to the
- 2 Just wait," said the boy "till
3. The lit - tle boy drew up his



fields one day, And car - ried his ar - rows and
I am near, And see wheth - er I can shoot
how to his eye, And aimed it right straight for a



bow; To shoot lit - tle birds he thought
you." "Think you," said the bird, "that
while; The lit - tle bird laugh'd, and a -



ex - cel - lent play, And ar - rows can rap - id - ly go. A lit - tle bird
I will stay here, To sit and be shot at by you? I think you are
way he did fly, A miss is as good as a mile. The lit - tle boy



sat on a cher - ry tree, And whistled and said, you can - not shoot me, Cuck -
real - ly too kind, dear sir, An ar - row is not to my mind, dear sir, Cuck -
threw down his bow in despair; The lit - tle bird's song gai - ly rang in air, Cuck -



oo, cuck - oo, Cuck - oo, cuck - oo, cuck - oo, cuck - oo, cuck - oo, cuck - oo,



oo, cuckoo, cuck - oo, cuckoo, cuck - oo, cuck - oo, cuck - oo.

BUTTERCUPS.

THOMAS CHURBY.

Gracefully.

1. But-ter-cups, But-ter-cups, o - ver the lea,
 2. When mer-ry fair - ies their rev-els do hold,
 3. Now I will place you just un - der my chin, To
 4. Do you love but - ter? I see that you do,

Growing so thick for the cows and for me,
 They drink their dew from your car - ven gold;
 See if you shine on the soft white skin;
 Your chin is bright with a yel - low hue!

Buttercups, clad in your gold-en ar - ray,
 You are cup bear - ers gay for bee or fay,
 Should it show yel - low, my play-fel - lows say,
 Tat - tling but - ter - cups, get you a - way,

rall

What is your mes-sage to me to - day?
 Or but - ter - fly rovers each morrow in May.
 I love too much butter, so please answer "Nay!"
 And tell no more tales on a hol - i - day!

MY COUNTRY.



1. My country, 'tis of thee,
2. My na-tive country thee,



Sweet land of lib - er - ty, Of thee I
Land of the no - ble free, Thy name I



sing; Land where our fathers died, Land of the
love; I love thy rocks and rills, Thy woods and



pilgrim's pride, From ev - 'ry mountain side, Let free - dom rin -
tem - pled hills, My heart with rap - ture thrills, Like that a - bove.

3 Let music swell the breeze,
And ring from all the trees,
Sweet freedom's song;
Let mortal tongues awake,
Let all that breathe partake,
Let rocks their silence break,
The sound prolong.

Our fathers' God! to thee,
Author of liberty,
To thee we sing;
Long may our land be bright,
With freedom's holy light,
Protect us by thy might,
Great God, our King.



MY LITTLE LOVE.

THOMAS CHURBY.

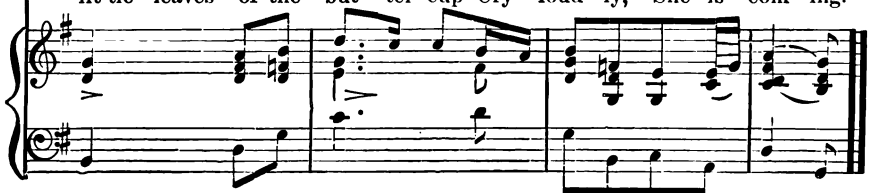
Andante.



1. Oh, pray have you seen my dar-ling? She wore a lit - tle bon - net, All
2. Her gown was a vel - vet pan-sy, Her fair young face be - fit - ting; It
3. Her scarf was a bee's wing wov - en Without a seam or wrin - kle; The
4. An acorn-cup was her carriage; Her steeds, so proudly prancing, Were the
5. The lining was spider's webbing, The stuffing was down of thistle; Be-
6. On the breeze I hear their mu-sic, A - bove the bees dull humming, And the



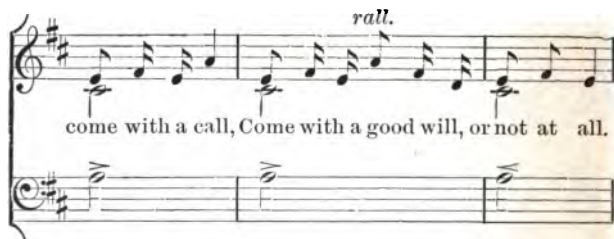
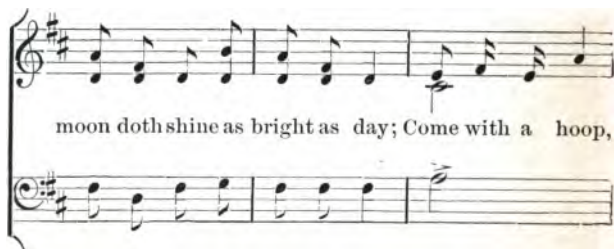
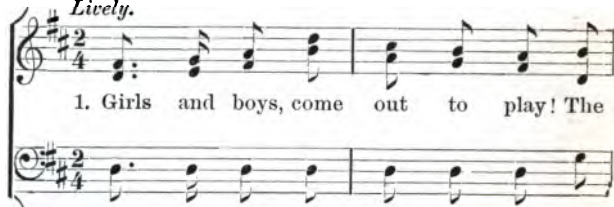
made of a snow-y lil - y bell, With a moth's white feather on it.
left a per-fume in the air, Wher - ev - er she was flit-ting.
la - dy-bird shards that shod her feet Made a mer - ry lit - tle tin - kle.
strong and merry cock - cha-fers, On sum - mer even-ings danc - ing.
fore her sounds the minstrel - cy Of the gnats' loud pip - ing whistle.
lit-tle leaves of the but - ter-cup Cry loud - ly, "She is com - ing,"



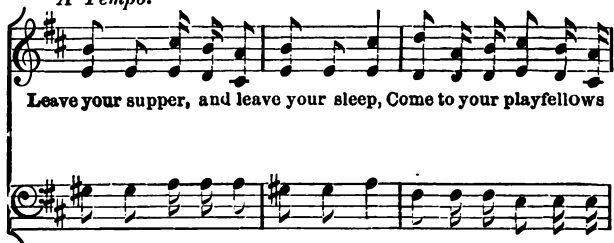


GIRLS AND BOYS.

Lively.



A Tempo.



in the street; Up the lad-der, and down the wall, A pen - ny loaf will

rall *Adagio.*

serve us all; A pen - ny loaf will serve us all, will serve us all.

NEW YEAR'S SONG.

GERMAN.

1. Bim, bome! Ring, mer-ry bells! And hail the glad New Year, For the
2. Bim, bome! Ring, mer-ry bells! And old year, fare thee well! For of
3. Bim, bome! Ring, mer-ry bells! All hail, New Year, to thee! Maythy
4. Bim, bome! Ring, mer-ry bells! And hail the glad New Year, For the

old year's gone, His work all done, And the young and bright New
griefs and fears, And toils and tears, All thy weeks and months could a
days and nights Bring pure de - lights, And our lives and works much
old year's gone, His work all done, And the young and bright New

Year is here, Then welcome him with ring - ing And sing - ing.
sto - ry tell; We leave thee both in sad - ness And glad - ness.
no - bler be, And bring to us full meas - ure, Of pleas - ure.
Year is here, Then welcome him with ring - ing And sing - ing.

THE WOOD HORN.

GERMAN.



1. How sweet to hear the bu - gle clear Its ring-ing notes pro - long! The
2. And ev - 'ry tree the eye can see Is clad in bright ar - ray; Thro'
3. The wea - ry ear doth glad - ly hear The bu - gle's cheering tone; The

Echo. pp

ech - oes soft, re - peat-ed oft, Are heard so long, so long, So long, so long.
 vale and nook, the rippling brook Flows far a-way, a - way, A - way, a - way.
 care that prest each sadden'd breast At once is gone, is gone, Is gone, is gone.

THE ROBIN RED BREAST.

ENGLISH.



1. Two rob - in red-breasts, in their nests, Had lit - tle rob - ins three,
The mo - ther bird sat still at home, Her mate sang mer - ri - ly,
2. One day the sun was warm and bright, Clear shin - ing in the sky,
The moth - er said, my lit - tle ones, 'Tis time you learn to fly,
3. I know some larg - er child - ren fair, And oft it makes me sigh,
Who, when they're told, "do this" or "that", They say "what for?" or "why?"



And all the lit - tle rob - ins said, Wee, wee, wee, wee, wee, wee.
 And all the lit - tle rob - ins said, I'll try, I'll try, I'll try.
 Oh, how much bet - ter if they'd say, I'll try, I'll try, I'll try!



And all the lit - tle rob - ins said, Wee, wee, wee, wee, wee, wee.
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